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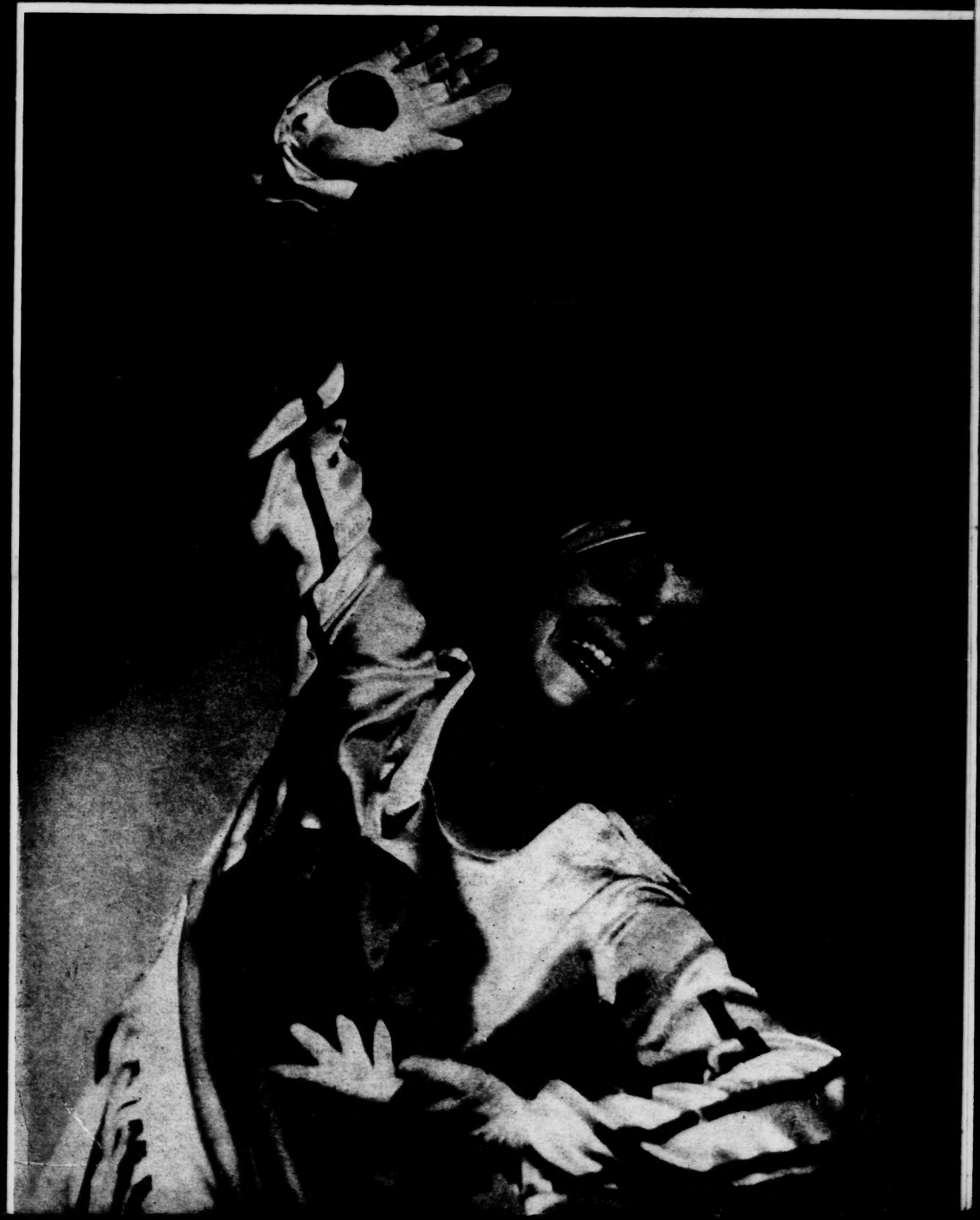

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Dear Editor:

I was glad to obtain the Roger Pryor Dodge pictures of Nijinsky in your magazine, also Walter Ware's article, as I had lost my Nijinsky souvenirs, photographs, roses from his bouquet, etc.

Is Nijinsky fact or fiction? These days he is mostly fiction. No one who did not see him in those great years, 1910-11-12-13, can have any conception of what he was like; and only those who, like myself, had the privilege of watching him occasionally in the practice room, can know how he worked. The lady who saw him in 1917 probably forgot all about him. He was never really seen in his perfection on this side of the water.

He was a mighty dancer. His whole, quiet personality changed when he was on the stage dancing. He was truly *Le Dieu de la Danse*. Off the stage, quiet and rather shy, but I don't think stupid, as some make him out to be; rather the possessor of a one-track mind—and that one track the dance.

I really only *met* him once, in 1911. I remember how absorbed I was in watching the

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• **PRO and CON . . .**

quiet little man in a blue serge suit (which seemed too tight for his huge muscles) drink tea like any other mortal! I saw him again, but did not speak to him, at the Savoy. He struck one as having no real existence off the stage or out of dancing clothes. I have known many dancers intimately since then, but have not had the same feeling with anyone else. Yes, Nijinsky was a *fact,* but he is fast becoming a fairy-tale character.

His *Spectre de la Rose* had marvellous elevation; but his *Petroushka* rent my heart. It was the most pitiful Petroushka I ever saw, though I have seen seven or eight great dancers in the part. His "pantherine leaps" I re-

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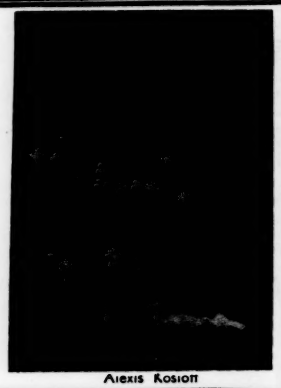

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• PRO and CON . . .

member, but most of all his twirling death. He literally turned in mid-air, fell on his neck, twirled, broke the neck and with a horrible contortion, died. Only Massine came near him in that. These parts I remember best of all. Of his own ballets, I saw that extraordinary *succés scandale* of *L'Apres-Midi*. I saw Lichine last year in the part—he seemed to me very like Nijinsky. Certain things, the leap through the window, the pitiful battering against the wall, the twirling death, I shall never forget.

To leave *Le Dieu de la Danse,* I am *so* glad to see that you are fighting the racket of spurious dance teachers—more power to you. Here in Canada any girl who has had six lessons and can do one, two, three, hop—opens a "school of dancing." To my mind it's a scandal. In England they have to go before a gruelling board of examination. When I was in England, the board included people like the great Legat, Astafieva, Bedells and others who know the great art of dance. To see the great art prostituted in this way makes me sick.

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• PRO and CON . . .

Dear Miss Howard:

Your editorial in last month's AMERICAN DANCER has prompted my writing you to put before you and your readers, from one who knows something about the expenses of a ballet company, the case of American ballet companies.

If one considers that a company consists of approximately sixty dancers, to whom must be added a musical director, rehearsal pianist, stage director, stagehands, and key musicians carried by the company usually numbering at least ten men, it will be seen that the salary item of such an organization is staggering by itself; and it must be borne in mind that in order to keep such a group together, at least the dancers and rehearsal pianist must be paid a salary whether or not performances are given which bring in any returns. Add to this the costuming and stage settings for the company's repertoire (which in the case of the organization with which I am familiar amounts to 19 full ballets, with 3 in the making, and at least 14 different divertissements), and one begins to realize the absolute necessity of a steady income to supply these various requirements.

Of course it is utterly impossible for an American organization without the backing of influential and wealthy patrons to begin to compete with the Russian companies on the basis of costuming and decor. The cost thereof would be prohibitive; so that perforce our American teachers, ballet masters and ballet

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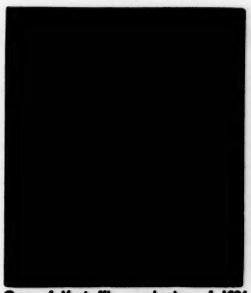
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mistresses have stressed the importance of fine and clean-cut technique and perfect coordination among the members of the corps de ballet.

Lately it has been published generally that a group of wealthy Americans were contributing a considerable sum of money for the backing of a new Russian company, whose headquarters are to be in New York; and that others, in order to support the present Russian company which has been touring this country for several years, were raising a like sum to continue the competition between the foreign companies.

Meanwhile, do we hear anything about wealthy patrons of the arts considering the backing of any of our American companies? The answer is of course "No." These companies have been supported in every instance by a few individuals connected with those organizations who have hoped to develop through this medium American ballet organizations second to none. To say that it has been a struggle to overcome our national reluctance to patronize and encourage our own dance organizations is to put it mildly.

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Or is it an organization where the decor and costumes are of primary importance, and the dance secondary save for a few individuals whose sole efforts are restricted to the now vulgarly considered *tours de force;* where all branches which should go but to complement the art of the dance are of foreign extraction, and where even an American if he is able to land a berth is required to use a foreign name?

I have reluctantly come to the conclusion that our American public is primarily interested in the latter, and that what more particularly makes an impression upon them and brings them in droves to witness performances of the Russian companies is the pageantry attendant thereto. Eliminate this, and except for at most five individuals it is my opinion that dancer for dancer our American companies compare more than favorably with anything the Russians have ever done in this country. As a matter of fact, in my humble opinion the American corps de ballet is far superior, and this is rather borne out by Arnold Haskell, well known English dance critic, who lately in his newspaper criticisms and his latest book, *Dancing Around the World,* said of an American company appearing in London last season, "The Russians have a great deal to learn from the * * * corps de ballet in discipline and coordination of movement."

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VOL. II — No. 7

	PAGE
Summing Up, *by Ruth Eleanor Howard*	12
An Art Centre for India, *by Rosalie Snyder*	13
Trail Blazer, *by Patricia Shirley Allen*	14
A Vision, *by Ruth St. Denis*	16
In Defense of the Male Dancer, *by Walter Ware*	15
Carma Lita Marracci, *by Dorathi Bock Pierre*	17
The Modern Dance, *a Review, by Frederick L. Orme*	18
Half a Century of Dance Teaching, *by Jacqueline Kerr*	19
A Dancer's Diary, *by Dorina Templeton* — *Illustrations by Mildred Koerber*	20
Nini Theilade—Art Page	21
Teachers are Urged to Mobilize, *by LeRoy H. Thayer*	22
Dance Events Reviewed, *by Albertina Vitak*	23
Foot Notes, *by Walter Ware*	24
The Ballroom Observer, *by Thomas Parson*	26
Dance Teams	27
The Code of Terpsichore, *by Carlo Blasis*	28
The D. M. of A. Bulletin, *by Walter U. Soby*	30
Student and Studio	32
The D. T. B. A. Bulletin, *by Thomas Parson*	36
Shopping Gossip, *by Sally*	40
Books Reviewed	44

At the Right—
THOMAS CANNON, *soloist with the Philadelphia Ballet Co.*

On the Cover—
KYRA NIJINSKY

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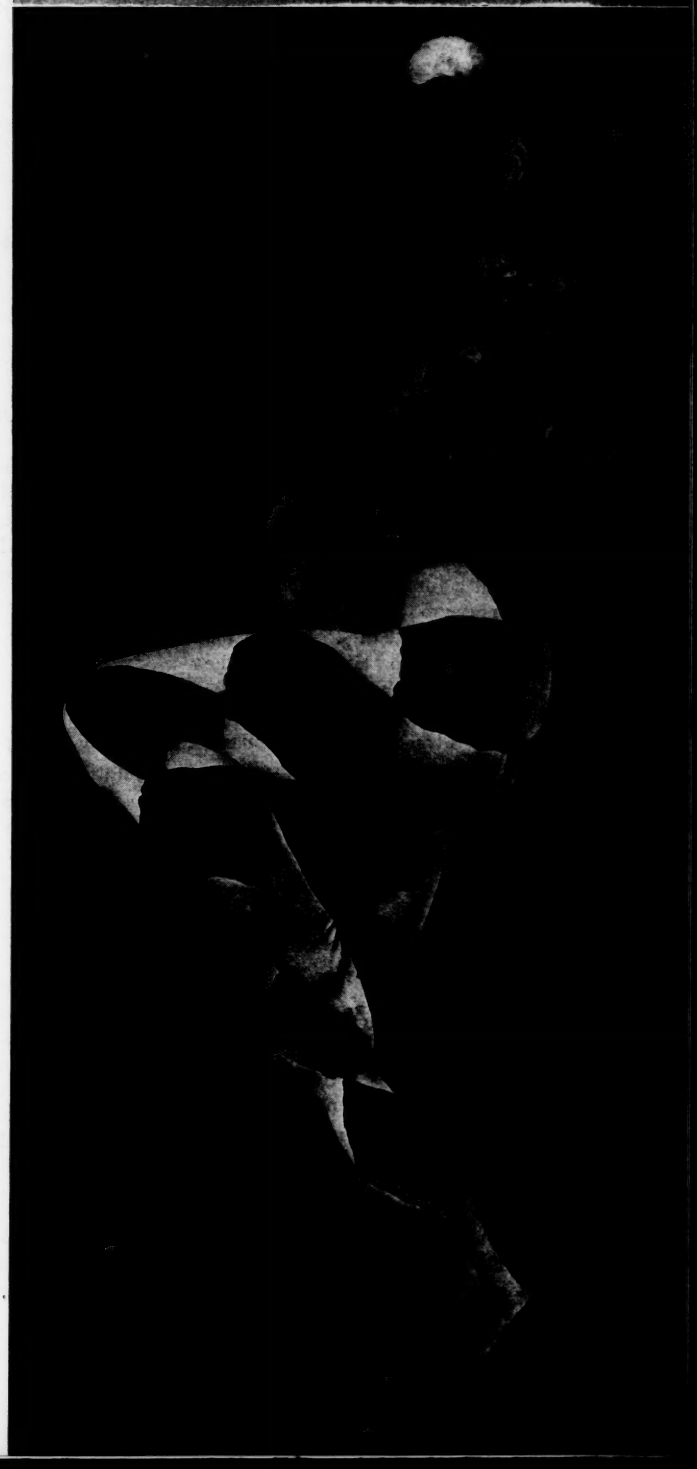
Editor • RUTH ELEANOR HOWARD



Summing Up

by
RUTH ELEANOR HOWARD

The Federal Arts Committee is holding the proverbial carrot in front of our (the donkey's) nose by promising that there will be changes made in the Coffee-Pepper Bill before it goes to the Senate. There has been too much objection to the relief phase of the bill . . . and too much objection to taking over the W.P.A. structure. What these changes are, we cannot learn. That they will be particularly advantageous to the dancing teacher seems highly improbable, for no matter how you look at it, the type of bill that is being rushed through means *Free* dancing lessons.

■

It was my intention to treat in a separate article the effect on dancers of the Coffee-Pepper Bill. It seems, however, that it can be summed up in a few words. There is no question but that some form of Federal Theatre, with the relief aspects removed, would mean more opportunities to dance . . . more available bookings for the performer. Unless there are radical changes made in the very backbone of the Coffee-Pepper Bill, however, it will mean complete unionization of all dancers. And that is something that the dancers will have to decide for themselves. Of course, those who work in Broadway shows are controlled by Equity now, and it is doubtful if Equity's hold could be more ironclad even with the vast army of dancers on government payrolls . . . so if it makes more jobs for dancers, with at least no greater hardships, it would seem that there is something to be gained.

■

Our suggestion, then is that all the teaching aspects of all the arts be stricken from the Coffee-Pepper Bill. Isn't it going rather far afield to attempt to embrace the teachers merely because the arts are included? Certainly there is a wide difference between dance directors and dance teachers, just as there is a vast difference between stage directors and dramatic teachers. It is not necessary to have government subsidy of the teachers in order to have adequate government subsidy of the arts. Let the government devote itself to giving opportunity to those who have *unusual* talent—and let the private teachers continue to give the rest a fundamental artistic background.

■

Certainly a bill such as the Coffee-Pepper Bill is a dilletante's heaven! The mere fact that anyone thinks she might want to sing, or dance, or 'emote' is license to sit down and wait for the government to provide a job in her chosen line.

■

That there must be some foundation for our feeling is borne out by the announcement (which, incidentally has received little or no publicity) by Ruth St. Denis that she has resigned the National Dance Chairmanship of the Federal Arts Committee. Miss St. Denis gave her name in the hope that the bill would fulfill her ideal of a Fine Arts Bureau. When she realized that the present bill would fall far short of that, she asked that her name be withdrawn.

■

To leave the Coffee-Pepper Bill for the time being, since this marks practically the end of the dance season, I must say a word about the audiences at dance recitals. Why is it that those who profess to be "artistic" and, if their profession be true, should be expected to have finer feelings in a greater degree than mere mortals, are usually the ones who snicker and giggle throughout the performances of those whom they consider to be "beyond the pale"? Naturally, our tastes are not all alike, but whether we subscribe to one type of dancing or another, it seems to me that the art we all serve is deserving of such respect that it is prohibitive to be derisive of someone who, even though misguided, is attempting to serve it.

An Art Center for India

Shan-Kar Leaves the Stage

by ROSALIE SNYDER

UDAY SHAN-KAR

SEEING India as the vast country it is, makes one realize how almost impossible was the task which Uday Shan-Kar set out to accomplish. Gathering scattered dance forms and creating from them pictures revealing such freshness and spontaneous expression has been a remarkable work.

The dance is one of the most beautiful phases of Indian culture; it presents the combination of drama and rhythm in delicate nuance and subtle expression. It requires the performer to excel in grace, intellect, wit and spiritual character. But at the time Shan-Kar felt the unmistakable call to his life work, the dance, there was much in the way of tradition against which he had to contend. For more than two hundred years the dance had been looked upon as a degrading profession, to be practiced only by those of the lowest caste. But Shan-Kar, determined even in the face of much personal sacrifice, went ahead and carried out his ideas, and so succeeded in revitalizing a culture whose meaning India had lost.

Now Shan-Kar will finally defeat those barriers of race, caste and religious creed, and place within the reach of all who feel the inexorable urge to make dance a career, the opportunity to develop the finest and purest in their art.

He has undertaken another task which means years of arduous work and unfailing devotion. His project has been developed along such concrete lines that, with the enthusiastic support of all lovers of art, it cannot fail. His *Art Centre of India* is the first actual hope of unifying India through the medium of art. It will give young India the chance to express itself through dance and music, which are so intimately bound up with Indian life.

Let me make you aware of a few of the problems that confront Shan-Kar in the development of the Centre. First, he must awaken minds to the urgent need for the support of his cause. Then, since there is no edifice which he may simply enter and begin his work, he must raise funds for the erection of a simple structure, and also provide for its running expenses for the first two years. After that period the Centre should be self-supporting, through tuition fees and receipts from the professional group's public performances.

Now he must assemble his teachers and students from all parts of India. The choice of those men and women best qualified to teach the tradition and intricacies of their art, and the selection of students who are to be their disciples, is most important. They are making virtual history in the cultural life of India; for they are to sow the seeds of a new understanding and relationship. It is needless to say that the standards set by Shan-Kar will represent the highest in the expression of all arts.

I think you should know something of the plan of study which he has formulated. The research and chronicling of obsolete and existing dance forms, and the establishment of their origins will serve as future reference. The camera will record the dances in inaccessible regions so that they may be shown as accurate pictures. There will be research on ancient ritual, classical and folk melodies, and the recording of music in remote sections of the country, to be kept as a complete library. And in conjunction, a knowledge of the art of making and playing instruments, their historical backgrounds and development will be required of all students. Research will be made on different legends, their variations, and in what part of the country they are found. Research on costume and jewelry represents an extensive study in itself, and the findings will be recorded chronologically and geographically for use in dances and drama.

Workshops for the making of instruments, costumes and jewelry will offer untold practical experience for the students and the artists. Attached to these will be a museum for public display of the artistic results of the workshops. Since drawing and painting complete the background for make-up and choreographic composition, no Centre diploma will be issued until dance students complete those courses.

Lectures by artists and critics will be given weekly for members of the Centre, but will also be open to the public by subscription so that those who are not active members will, nevertheless, have a chance to increase their knowledge of many subjects through authentic mediums. The production and showing of motion pictures will offer the chance to discuss and analyze freely, and so to reach toward the purest æsthetic expression for which each artist strives.

A monthly journal of the Centre's activities, to be printed within its own walls, will be sold by subscription, thus making known the results of the Centre's work. The training period for dancers will be completed by the formation of a professional company which will tour India and the West.

As you think back upon all this and realize that the project is the work of one man, then only can you appreciate the indomitable spirit which carries Shan-Kar on to that goal which he has set for the cultural life of his country. We can only hope that the support and encouragement which has greeted him here will be expressed many times over in his own country.

In the days to come, India will be fully awakened from the lethargy that has overtaken her, and will discover that her hope once again lies in the joyous expression of beauty of which Shan-Kar is such a vital part.

TRAIL-BLAZER

Edwin Strawbridge Pioneers

by
PATRICIA SHIRLEY ALLEN

EDWIN STRAWBRIDGE steers a zig-zag course through the country and when he is through, his tour has made it better for those who follow him. "When a dancer tours the country," Mr. Strawbridge said, "he has a responsibility not only to himself but to all the dancers who come after him."

In the last three years he has been travelling and showing the small towns what American dance is, and incidentally paving the way for other dancers. "Maybe there is too much concern about remaining in the shelter of New York," he went on. "The country is dance conscious. My theatres are usually filled and I can always go back to a place where I've danced before, with the assurance of a welcome."

One thing that makes it easier for dancers who play a town where he has been is the fact that the Strawbridge company tops every obstacle and gives every performance just as if they were in the comparative security of New York. Last year they fought the flood twice to reach engagements, going through places where water seeped into their car. Last summer they did not sleep for three nights, because they had such long jumps to take; and one day their car actually fell to pieces on the road. But they went on by whatever means they found and never missed a performance.

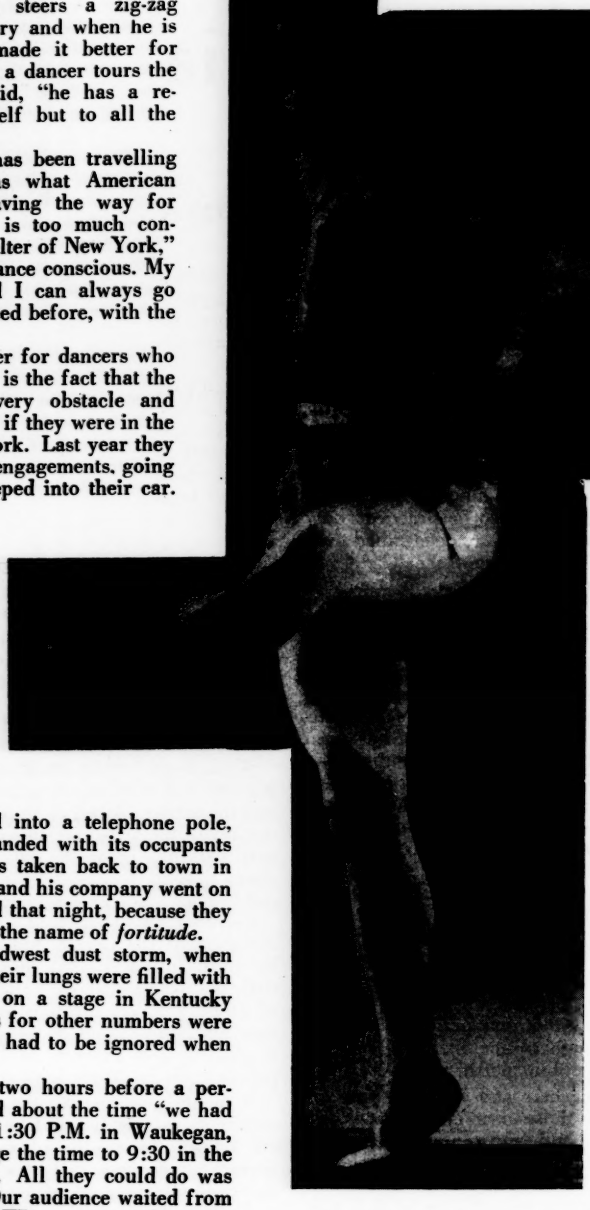
The company uses two cars, one of them containing the scenery and the other the dancers. The latter once went across the road into a telephone pole, turned over three times and landed with its occupants badly shaken up. The car was taken back to town in pieces, but Edwin Strawbridge and his company went on to Wichita, Kansas, and danced that night, because they had promised to. That goes by the name of *fortitude*.

They have danced in a Midwest dust storm, when every time they took a breath their lungs were filled with dust. But they danced. Even on a stage in Kentucky that had no curtain. Their sets for other numbers were on the stage in plain view and had to be ignored when they were not in use.

They try to arrive at least two hours before a performance. Mr. Strawbridge told about the time "we had a performance scheduled for 1:30 P.M. in Waukegan, Illinois, and they had to change the time to 9:30 in the morning, too late to notify us. All they could do was hope we would arrive early. Our audience waited from about 9:15 to 11:30 for us. When we got there, we jumped out of the car and dashed into the theatre. Our make-up was frozen in its tubes and I still shiver at the memory of those ice-cold costumes." They went on and danced, because they would never disappoint an audience who had waited that long.

The company works very hard to keep fit. They practice daily on the road and hold a company lesson each day, to keep up with the exacting work.

All over the country people have different tastes in programs, they have found. From state to state, audiences change.



"The most discriminating audiences we have," the dancer said, "are in the smallest towns in the Midwest and South. They are hard to please. We are very much elated, for instance, when we do the *Sea Dance* for people who have never seen an ocean and they come to me afterwards and tell me that for the first time they got the *feeling* of the sea. We don't give them too many new things. I think a dance gains power and force as it is done more often. My best dances are the most familiar ones."

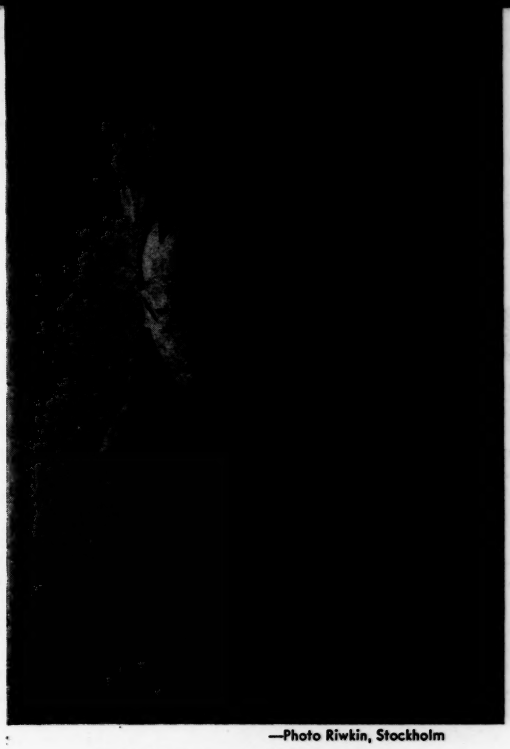
Their touring is done in two parts: adult programs and children's dances. And that is another contribution Edwin Strawbridge is making to create a dance public of the future. He has danced for two seasons in children's ballets. His *Pinocchio* and *The Princess and the Swineherd* draw an audience that rarely numbers less than two thousand, most of them seeing dancing for the first time in their lives.

They sit there enraptured. "The greatest thrill I get," he likes to tell, "is when the lights go down and I hear two thousand little voices grow quiet. When the curtains part, they sit in perfect silence." And afterwards they remember and talk about it, so he knows he has done something for the audience of tomorrow. After five years or so, given enough

(*Continued on page* 38)

In Defense of the Male Dancer

by WALTER WARE



—Photo Riwkin, Stockholm

ASAF MESSERER, *one of the foremost male dancers of the U.S.S.R.*

THE male in the dance is an absolute artistic necessity! Yet he is the most widely misunderstood of all Terpsichorean creatures. In every dance audience, even today, there are those who "lift their eyebrows" at the sight of the rose-colored Phantom in *"Le Spectre de la Rose,"* at the blond-bewigged male in *"Les Sylphides,"* at Ted Shawn and his Men Dancers, or at any dance spectacle where the masculine dancer is brought to the fore. The poor ambiguous male has danced throughout the years with the noose of effeminacy hung about his neck.

This is not only unjust, but it is rubbish! A distorted idea planted firmly in the darkened and traditional minds of those too stubborn to realize or accept the shining shafts of innovation. Consequently a great injustice has been done the innumerable male dancers whose place in the dance is not only both essential and necessary but is of equal importance to that of the female. Yet, despite this fact, the advent of the masculine dancer managed to spread itself in bold and glaring brilliance upon the noonday sky of dance achievement. First let us look at the ballet for it is there that the greatest injustice has been done—and the greatest strides have been made.

Since the beginning of time, man has taken the fore in artistic achievement. Yet this does not mean that the female element has been overlooked or put to scorn. Quite to the contrary, just as life itself could not exist without the two essential elements, such is the case with art. What would Wagner's Tristan have been without Isolde? Or vice versa? Or Debussy's Pelleas without Melisande?

This, however, has not been the case with the ballet. The order has been reversed. The masculine creature has been looked upon as a thing unsuited to the technicalities of the dance. And when and if he did dance, he was considered effeminate. How such an idea ever became prevalent is somewhat hard to understand inasmuch as, in its primitive beginnings, dancing was a thing of virility and was participated in almost exclusively by the male. The only logical explanation that one can readily think of is that the superficial dresden-doll movements of the early eighteenth century embryonic ballet did not lend themselves to the eighteenth century idea of masculinity. Which is all very well and good had the minds of ballet audiences progressed with the ballet. History tells us that such was not the case. Sadly and unfortunately, stubborn and closed minds are the most difficult and steadfast of all human elements. So, for more than a century the male dancer continued to be looked upon with scorn. Women clad in male attire *graced* the occasional roles which called for the down-trodden male. And a ridiculous sight it must have been witnessing a romantic adagio danced in a moonlit setting by two frail young ballerinas.

Marius Petipa was the first choreographer to put the male in his rightful place in the ballet. Even then the situation was too precarious to allow him to do much dancing. Adagio was his chief calling. In *Les Lac de Cygnes* the Young Prince does little more than support the ballerina in her difficult variations. Yet the very presence of the masculine figure upon the stage adds romance and reason to the ballet; gives meaning and purpose to the tragic plight of the fated Swan.

And then, in the early years of the twentieth century, Michel Fokine came along and placed the male as a *dancing creature* upon the stage; gave him full use of his virile powers; improved his technique and built ballets about him. In short, he was elevated to his rightful status equal to that of the ballerina.

Such was the terrific impact of this Fokine innovation that masculine dancing came to be an acknowledged fact in Europe. Nijinsky, Bolm, Massine, Lifar, Dolin and many others became world-known ballet figures through the strength and beauty of their artistry. At long last the male dancer took his place in the eyes of the public along with the female. The Golden Age of the dance swept the world. The muchly wanted metamorphosis had occurred. Dance development surged onward with the advent of the male.

Yet conventions of the mind are not so flexible as those of art. It is often the thing to do at the moment to worship at the altar of a sensational performer. A star is often acceptable because he *is* a star. In America we call it "keeping up with the Joneses." So, as can be clearly seen, the successful advent of the male dancer in Europe, did not necessarily mean that, likewise, a metamorphosis had taken place in the minds of the public.

Arnold Haskell tells us that, even today, in England where the dance is loved and appreciated, the masculine dancer is still greatly misunderstood. And here, in America, he is undoubtedly less appreciated.

How one can possibly visualize the ballet or any phase of

(*Continued on page* 48)

A Vision

by RUTH ST. DENIS

JUST now this crazy thought came to me. . . . I want a million dollars! Then I sort of stood still in my tracks and asked myself, "What do you want a million dollars for?"

I want a Temple of Wisdom-Beauty. . . .

I want a place where the Spiritual Truth and Wisdom of the earth is set forth for all youth and all people to know and to see in its manifestations of Beauty. . . .

This Temple would show forth in literature, art and living what the world up to now has learned about Life. . . .

We have a thousand theatres where we may all learn about murder and hatred and lust and fear and war and destruction. . . .

I would have one Temple-Theatre where we may all learn about Spiritual Law and Harmony and Beauty and Immortality and Health. . . .

We have colleges and schools for educating the youth of the land in trades and mechanical devices and merchandising and all the countless lateral circumstances of our common living. But we have no Schools of Wisdom where the message of the prophets of all ages can be known and practiced. . . . Where the composite wisdom of the earth could be understood and compared and seen in visible forms of Truth and Beauty. . . .

Here the Scriptures of the world would be seen and explained as we now explain the stars at a planetarium. . . . (How long it took us to realize the entertainment interest and beauty of the stars as a "show" in a theatre!)

Here these same Scriptures would be dramatized. The lives of their writers and founders and scribes and prophets would be seen in their human struggles and triumphs and tragedies. . . .

All the arts would be laid under tribute to function in such a Temple-Theatre. A great stage and auditorium fitted to produce the world's unknown Passion Plays, as well as our Christian Passion Play, with its eternal message for today and all time.

Galleries and lecture halls would provide places where the world's spiritual wisdom would be revealed in explicit and scientific methods. The stage would be inspirational . . . where music and the dance, acting and design, would all be used to reveal the extraordinary power and beauty of the world's spiritual literature.

The work of living prophets of today would be brought to the notice of people who are shown only the strife and confusions of hatred and misunderstanding.

Moving pictures of the current activities of kindness and helpfulness, of love, good will, justice and mercy shown all over the world, which the newspapers have little interest in. . . .

We should not revert to old ideas in our efforts to have art galleries and theatres and opera houses of the old order. What was adequate yesterday is no longer useful today. . . . We need a Temple of Art which will be the inspiration for changed lives—where people will be lead to see the stupidity of hatred and the results of doubt and greed and lust and ignorance. . . .

Most of our moral teaching is negative and vague. . . . This Temple would be positive and constructive and individual and clear. . . .

All the latest inventions of Science should be utilized to bring home the ageless Truths of the Saviors of the world.

Today we are in desperate need of wisdom. . . . Let us lay hold of all that is in existence and perchance we shall find food for our souls . . . in the prophets of the past . . . in the living seers of the present and in visions of the future. . . .

As true Beauty is the face of God, so Art should be the manifestation of Wisdom. . . .

Our Temple of Art should be, not a place to while away the hours, a pleasing entertainment, a means of escape. . . . Art should be the test and witness of our faith, our love, and our worship. . . .

It is a vital and sacred thing, or it is not worth discussing, and the time and energy given to it should be put to better use. . . .

This Temple of Wisdom-Beauty should be the place where Humanity will see visions of its own future, the archetypes and patterns for it to follow. Here it should be inspired and taught to dream of heights of health and happiness and a greater art than any nation has yet known. . . .

We have untold possibilities of individual and national unfoldment and self-expression. . . . But we shall never reach these heights of Art, either in the individual or the nation while our eyes are turned inward and downward, while our minds are on competition, greed, pride, envy and hatred. "Seek ye for the Kingdom of Beauty, and these things shall be added unto you. . . ."

Until we personally are prepared to suffer the pangs of rebirth, and be cleansed within from the poisons of this pagan age, until we are ready and willing to be stripped of littleness and imitations and limitations and fear, until we are willing to surrender our petty human egos to the will of Wisdom and Truth and be used of that Beauty which moves the very stars in their orbits, we shall not be worthy to obtain the privilege of serving humanity through the visions and agonies of great Art. . . .

It is time that America raised her eyes to look at the stars! It is time she lifted her soul to be touched by the divine fires of Beauty. . . .

We are now in the furnaces of affliction and the iron of our substance shall be turned into tempered steel if we can endure the heat of suffering and the purifying within. . . .

I see America in the birth throes of a new era and I see her delivered of a noble Art which is conceived of Truth and begotten of Wisdom. . . .

This Temple and its branches shall arise in the land and the youth of generations yet unborn will come into it to reverence and adore the unseen powers of creation and the manifested Beauty of its expression. America will discover her own soul and her true relation to the world and from this discovery will be born an American Art which will shed its radiance over all the nations of the earth.

Carma Lita Marracci

A Modern American Dancer

by **DORATHI BOCK PIERRE**

CARMA LITA MARACCI

CARMA LITA MARACCI sits quietly, in complete repose while talking, but her personality is so dominant, vital and electric that the atmosphere of the entire room is surcharged and alive with movement.

She will tell you that there is absolutely nothing of interest in her life, that it has all been exactly like thousands of others and in the same breath she will tell you that her great-grandmother was Adelina Patti, and she was raised in a family of opera singers.

Carma Lita, daughter of a French-German mother and Spanish-Italian father, was born in Montevideo and brought to the United States when she was two years old. Her earliest recollections are of music and dancing, for all of her father's family were opera singers and their home was filled with family and friends singing, playing castanets and dancing. When she was very tiny, her father taught her to play castanets as she danced gaily; and so she grew up with art a part of her life and not an acquired culture.

Probably to the surprise of her musical family, her serious interests leaned more toward dancing than music as she grew older. When she was thirteen she took her first dancing lesson in San Francisco from Anita Peters Wright, in a dance form that was the outgrowth of Isadora Duncan's influence. Two years of study served to crystallize her ambitions to be a dancer and awaken her to the necessity of a formalized technique which would be at her command when she needed absolute control, so she decided to take some ballet lessons. She says her ballet masters were "all seventy!" They were hard taskmasters. Their students came to learn an ancient and honored art, and they did learn it. Lessons were long and severe. Nothing less than perfection was tolerated.

Although Carma Lita appreciates the power that ballet foundation has given her dancing, she feels that ballet as ballet is not for her. She loves to see others do ballet and is unstinting in her praise, but for herself it is only to be satirized. She says, "I do not know why I still insist on dancing the ballet satires. Some people say it is so I may exhibit my ballet technique, but toe work is too agonizing for me to give vent to exhibitionism in this manner. No, it is because I am stubborn! There is something in me that finds no other means of expression. But I think this is the last year I will do them. I will put them by, content to let them be."

She went to Paris, still seeking, and studied with a famous master, but she says, "Please, do not say so. It was wasted effort and means nothing." She danced with two men whose names will live in ballet history, and again she says, "I was awful! Why remember it?"

She came back home, desperately eager to do something; but what? So Carma Lita started to work out her own destiny. She wanted to dance dances of today, be modern, and she started by analyzing the word. And finally decided that if she lived today, was observant of everything that went on about her, saw everything with tolerance, and put those things into dance, she would be a modern dancer. In fact, "Every dancer who lives and dances today is a modern dancer, no matter what his idiom."

When she had come to this conclusion, what could be more natural than that her work should reflect her own experiences and those of her family?

Remembering the happy, singing grandmother of her youth, her dances took on a Spanish tone, but they are not Spanish dances. They are abstractions, interpretations of the people whom she loves as a race, not as a dance pattern. Perhaps it is because of this very fact that she interprets the heartbeat of the Spanish people so clearly.

She says the greatest mistake of her career was her first concert. Her adoring and admiring father engaged a famous impresario and the largest auditorium for her debut. Nothing was wanting. She had quantities of publicity and interviews, and criticisms which proclaimed her a new dance discovery. But the praise meant nothing. All that she remembered was a rude woman critic who coolly asked what she had done before; and Carma Lita, bashful, quick to sense an unfriendly attitude, told her truthfully. Whereupon the critic dismissed her with a shrug: "Why, you haven't done anything, have you? I can't build a story on that!"

After her first concert she went back to work again. Her numbers must be better, and then when she was ready to give another concert she would not make the mistake of such grandeur. This time she would be more modest—and she was. She chose a tiny theatre down on Olvera Street in the heart of the old Mexican section of Los Angeles. Her first concert had only ninety in the audience, but her admirers grew. She gave a number of concerts there.

The Mexicans liked her work. They went into raptures, but the Spaniards were shocked—it was unorthodox! She danced a *Sevillanas*, but it was not traditional. Spanish? With Maracci for a name!

But others also question. Modern? From whence come her ideas?

(*Continued on page* 42)

The Modern Dance

— A Review

by FREDERIC L. ORME

DORIS HUMPHREY *and* CHARLES WEIDMAN

ANY attempt to give a reason and a purpose for the modern dance should begin with a notably relevant quotation from Dr. Curt Sachs' volume, *A World History of the Dance:*

"The twentieth century has rediscovered the body; not since antiquity has it been so loved, felt and honored. . . . After a sleep of two thousand years the expressive imitative dance is awakening. Our generation does not find what it seeks in the ballet, in the world of dancing slippers, gossamer slips and artificial steps. It cries out as Noverre once did, for nature and passion; again it desires, as he did, though perhaps too strongly, to exchange stereotyped movements for something genuinely of the soul."

A quotation that is remarkably *a propos*. It can be confirmed not only in the advance of the moderns, but also in the most recent trend of our ballet companies: *The Green Table, Filling Station, Barn Dance* and *Terminal*—a cry for *something new, something novel*. And yet it was Doris Humphrey and Martha Graham, Charles Weidman and Tamiris, who foresaw the danger in traditional composition and stepped free of it, intent upon an approach more plastic, more amenable in every way to their individual potentialities. The techniques of their earlier training had denied them that freedom they felt necessary to a complete fulfillment, and in search of a less dogmatic one, devoid of academic mechanism, they came inevitably upon that style which today is called *Modern*.

An incorrigible word—modern—yet for the want of a better one we must accept it. As Webster defines it: *pertaining to a recent period; not ancient,* it is fairly pertinent. However, modernism is notoriously superficial, fed upon fads and fancies, and pampered either by those who have too much money, or by sensationalists. It can be also a label, topping artists of no perceptible talent. But the most perfect connotation, I believe, stands in another word: *Contemporary*.

The modern dance is reflective of the humor of today. Not that it is conspicuously literal—depictive only of newspaper topics, filled with indignation, promoting a good cause or defending the oppressed—not that it is only this, but rather that it is composite of those various moods of life itself; and not merely of the surface, but in content as well. And this may be said also of the earlier dance forms. They, too, were developed in the impetus of time; they, too, were *modern* yesterday—just as tomorrow our dance will have become *passé*.

To put it clearly, then, the modern dance is but a rehabilitation of an art periodically impotent; a progressive process, not at all extraordinary, simply a matter of evolution. An art paradoxically utilitarian, except for the two-thousand-year nap acknowledged in the Curt Sachs quotation; a nap, unfortunately, that drained it of all its vitality, and made of it but a glamorous plaything. In other words, it is our latest expression of the dance, enlivened with a new technique and born of a modern point of view.

The major function of the modern dance is to express experience. It presumes to be, at all times, truthful. And its foremost objective is to be human. The traditional ballet seeks to dehumanize movement; the modern dance to humanize it. Just as the ballerina rises on points, in the effort to make her dance more ethereal, seeming to deny gravity and to have no substance, becoming more an illusion than a woman, the modern dancer comes down from the points, to admit her relation to gravity and accept the weight of her body—to remain a human being. The traditional ballet came of that particular age wherein all that glittered *was* gold, and its only desire was to entertain. It depended upon all that was elaborate, theatrical and fantastic. Costuming, decor and the music of the masters were its background. It was the result of an autocratic culture, and it continued as such, despite even Noverre's lament. Until today, due to our younger choreographers, there is an evident difference, a more vital viewpoint, not nearly so negative, a re-animation.

The modern dance comes of no such ancestry. It is neither elaborate nor fantastic, nor is it overwhelmingly theatrical. In its beginning, the dance was stripped of everything, except, of course, the audience and the stage. It was presented with no costumes, other than bathing suits, no decor, no music and no theme; partly in reaction against all previous forms, and partly to discover what it could be if it was made to stand alone. Also, the dancers had no money, nobody to finance them; nothing but their belief in their own artistry. But it was not long before music was adapted, costumes were designed and the settings came back. This so happened because the leaders of the movement had come originally from the theatre and were not *purists demanding that the dance be inviolate,* but artists who wanted most of all to enrich their art in every possible way. Today, dances have become longer and more articulate, though the possibilities are still unexhausted.

And there is good reason to believe that the modern dance is here to stay. It has had so phenomenal a climb in only ten years that today it is presenting contemporary themes by conscientious artists from coast to coast. Schools and colleges are sincerely supporting the idea and any number of them have added it to their general curriculum. They realize the value of the movement, and the demand for it has come not through salesmanship or advertising, but from those who have witnessed performances and have responded intelligently. Contrary to that opposing body which dubbed it a temporary vogue, and was certain that it could never last, it is now more ambitious than ever, and it means more and more to the native American.

Half a Century of Dance Teaching

Lilla Viles Wyman's Golden Jubilee

by JACQUELINE KERR

"You should see me dance the polka,
You should see me turn around;
You should see my coat tails flying
As I swing my partner round. . . ."

THAT was the song they were singing when Lilla Viles Wyman started to teach dancing, half a hundred years ago.

It isn't polite to ask a lady her age. But Mrs. Wyman wouldn't mind at all; in fact, she's rather proud to have reached her fiftieth year of teaching dance to the young (and old!) of Massachusetts.

Fifty yellow roses from the New York Society of Dancing Teachers brightened up her hotel room. She was packing to go home to Boston. And in spite of her half century of teaching, Lilla Viles Wyman can still hurry to catch a train like any mere youngster of only twenty or thirty years experience.

She wasn't too busy to reminisce, though, about changes that the years have brought. "When I was a child, they were still doing some of the old country dances. My father was a dance teacher, but I don't know that I ever was taught dancing. I sort of imbibed it."

Over sixty years ago that was, when the projecting "bustle" at the back was in full popularity and "Swing your partner!" was the watch-word at quadrilles, although Mrs. Wyman said: "Father never allowed it. You had to turn properly in his classes. My first initiation into the joys of 'swinging your partner' came when a crowd of us young folks would get up a hay ride through the snow to a country dance. What jolly good fun that was! It's a wonder we didn't get our deaths of cold—dancing all evening until we were overheated, and then piling back into the wagon for a drive home through the frosty air. We used to sing all the songs we knew on the way back, but," said Mrs. Wyman with a sly twinkle, "there weren't so many cocktails then, and we generally came home quite sober."

When Lilla Viles Wyman started to teach, polite society was dancing the waltz and observing a strict etiquette about it. She spoke regretfully of those days: "They haven't gone back to real waltzing since then. We did the polka glide—'slide, slide and one, two, three.' The schottische and the mazurka were popular, too, and the Varsovienne. That was a very pretty dance. It's the foundation of all country dancing. You really must know the Varsovienne before you can do any of the others properly."

Portland Fancy was a ballroom favorite, and Virginia Reels satisfied the gay, younger crowd. "The Virginia Reel has never quite gone out," according to this lively lady. "Country dances always end with it, even today."

For those who would be interested, taking charge of a dancing class was quite different from our present-day informality. The girls were on one side of the room, the boys on the other; and instead of sitting down at the end of a dance, the young gentleman took his leave. "But I must say he was taught to make a proper bow," Mrs. Wyman declared. "He didn't leave her in the middle of the floor and march off in one direction while she flew the other way."

MRS. LILLA VILES WYMAN

Came 1900, and one could hardly breathe freely for dust raised by the ladies' long, trailing bell skirts. The *Grecian bend* was the prevailing posture and high pompadours were all the rage, but that didn't prevent ballroom dancers from executing the one-step, fore-runner of the famous two-step. The one-step was in vogue for a long time while John Philip Sousa's marches were being played everywhere, and "the lilt got into your blood, just as the fox-trots do now."

That first decade of the twentieth century saw shorter skirts and softer outlines, while the high choker collars went out. With new freedom of movement, such concoctions as the Grizzly Bear, Bunny Hug and Texas Tommy made their appearance on dance floors where the younger set congregated.

Then the Castles, Vernon and Irene, put the two-step "on the map" and ballroom dancing became less complicated and more dignified. The renowned Castle Walk was a variation of the one-step. "Walking was its sole feature," Mrs. Wyman explained, "but it was walking on the toes, with the lightness and spirit of dancing. Now it is used only as a basic step in teaching modern ballroom. It was a welcome newcomer for those of us who wished the waltz were back again. And there are teachers everywhere who would like to see the real waltz danced once more. The Castles added a dignity to ballroom dancing which had been lacking for quite a while."

She had little to say about the current styles in dance, with rhythms of Harlem and of Africa leading the trend away from inhibition. One can gather that she still wants the waltz back! However, Mrs. Wyman watches the shifting modes in ballroom dancing, and her instruction always keeps pace with the art.

She has been loved and respected through every year of the fifty she has spent in teaching. And the joyous, alert spirit which is still hers keeps her young. *Young* is the word, for no one can say that Lilla Viles Wyman is not "up-to-date."

A Dancer's Diary

by DORINA TEMPLETON

With illustrations
by MILDRED KOERBER

Dear Diary:

I was leaning against the wall for support during a rest period when a short man came up to me with a note.

"The party left this at the door and said you'd better read it right off. Girl's name who gave it in is on the note." And he turned and left.

I was so tired my fingers were swollen as I fumbled to open the note. On the top was written:

Dorina, forgive me for opening this, but the girl who left it here looked rather desperate or something, so I thought I ought to read it. Is this the girl you told me about?

Bobbie.

And then,

Dorina:

Don't think I'm silly or anything, but I've sort of come to the end of my money. I've thirty-five dollars and I'm hitch hiking out of New York with it. I've no idea what to do or where I'm going and what's going to happen when the money's gone. But I can't go home a failure. Maybe, some place, there'll be some babies to mind.

The agents have told me "no" so many times the end of my chin is sore from taking it.

Just wanted you to know this as I think you're a really swell person. Goodbye, luck and thanks for the offer of rooming with you.

Love,

Betty.

Everyone else was sitting on the floor, panting or stretching and I jumped around, gave a half-scream and ran towards the door. Tony caught me by the wrist just as I pushed my way out.

"Hey, wait a minute," he said. "No one is allowed outside the rehearsal hall with practice clothes on. Where you going?"

"A friend, Betty, I've got to stop her!" was all I could say. "Let go of my arm, will you?"

Tony's face was worried. "Well, golly, Dorina, if you leave rehearsal you know it's goodbye to the ballet group, don't you?"

My heart suddenly went down to my shoes. I could only look at Tony. Lochinov was nowhere to be seen.

"I can't help it," I gasped. "I've got to go. A friend—you know—I can't let anything happen to her."

"O. K." Tony let go of my arm. "But go up and get your coat. It's cold out."

'Thank you," I gasped as I ran up the stairs for my coat. I must have looked silly rushing out of the stage door and into the street.

All the different roads leading out of New York I'd heard people mention were twisting and turning through my head. Then roads made me think of cars and then, just as I reached the corner of Forty-second Street I thought of Mr. Vogland! He was the only person in New York who could help me. If he didn't have a car he would surely know someone who had and I'd pay for the use of it. I'd do anything to help Betty. I hoped she hadn't reached a place where she could hitch a ride.

The newspaper office where Mr. Vogland worked was in a huge building right across Broadway, so I dodged through traffic and around at least *forty* people who all acted as if they were taking a Sunday morning stroll, until I reached the heavily carved doors of the place.

Then I had to jump from one foot to the other, hunting for Mr. Vogland's name on the big board in the front lobby. I finally found it and the elevator fairly swooped me up eleven stories.

A newspaper office looks like a forest of desk tops and people running around between the aisles as if they didn't know exactly where they were going, but they knew they'd get there. If you know what I mean. There wasn't any main desk, but I must have looked my hurry because a worried old man with a bent back and a gray moustache popped up from behind a desk and asked me what I wanted.

He chewed on the end of his moustache a bit and asked the fellow in back of him if "he'd seen Vogland." That man turned around and asked the one in back of him, and just like the game of "telephone" I used to play when I was small, they kept on asking until they came to the last desk.

It would have been funny, but I was too nervous and jumpy to notice.

"Can't you hurry?" I half shouted. "It's terribly important. And if you don't get him right away it might be too late."

The man at the middle desk jumped up at that, shouted, "Quit your kidding, fellows!" and ran down the aisles to the very back office, put his head in and I could see him shouting "Vogland!" And sure enough, Mr. Vogland came slowly out and looked around. But I was in such a hurry I ran right up the aisle.

"Have you got a car?" I asked, and poured out the whole story as fast as I could. First he looked surprised, then worried, scratched his head and ran back into the office to emerge with his coat over his arm and his hat cocked on the back of his head.

"That's the little girl I wrote up with you at Barnstock!" Then he called over his shoulder, "Hey, Lefty, I'm borrowing your bus." And he pushed me towards the elevator.

In the elevator I almost cried again, I was so happy to have help. But he looked at me in an amused sort of way.

"Glad to help. Always. You're not cutting in on my work at all, there's probably a story in this. But what are you doing running around New York in a coat, no hat and ballet shoes!"

I gave a little gasp. Tony's one word, "coat," was all that had registered when I ran to the dressing room.

Then we were on the street, dodging people again.

"Now, let's plan this thing." Mr. Vogland wrinkled his brows. "Something tells me Betty would have sense enough to get on a trolley, or a subway, and ride as far out of town as she could get before she started hitching." He rubbed his head. "And then again she might have hopped a ferry and taken a Jersey road. This is tough."

We reached the broad door and cement pavement of the garage. An attendant came out, grinned at Mr. Vogland and in two seconds had the car in front of us.

"Hop in," Mr. Vogland ordered. "I'm calling up police headquarters and have them keep a look out on all roads."

I couldn't help a catch in my throat as I thought of Betty getting into a car that might be filled with people who were cruel and mean.

Mr. Vogland came back with his hat drawn over one eye. He jumped in the car and started the motor.

"Now Ned says he'll have a report in about twenty minutes from different stations along the way. He'll tell us if a girl was seen hitch hiking. So, what we'll do is

(*Continued on page* 42)

Photo—Riwkin, Stockholm

Nini Theilade Danish-Javanese dancer who will be seen next season with the new Massine company

Teachers Are Urged To Mobilize

by LEROY H. THAYER

LEROY THAYER

THE Editor's article on the Coffee-Pepper Bill in the April issue of THE AMERICAN DANCER set forth clearly the problems facing dancing teachers under the proposed measure. As a resident of Washington it has been possible for me to attend the Senate sub-committee hearings on the bill which, if passed, would jeopardize every dance school in the country.

Briefly I am setting forth some of the testimony, emphasizing the serious consequences which may follow passage of the present bill. Even though the bill is rewritten for action at the next session of the Congress, I cannot stress too much the importance of mobilization.

Let me give you an indication of the factions which are sponsoring the Coffee-Pepper Bill. Representatives of labor organizations and of the WPA comprise the majority of those testifying in favor of the measure. Labor organization endorsements included such groups as the Teamsters' Union, Sheet Metal Workers, the Brotherhood of Railway Trainmen and a long list who have rallied to the call to aid their colleagues in the musician's and other unions by lending the weight of their numbers to the endorsements.

One entire day was given to testimony by WPA arts projects directors. These workers are obviously interested in the bill because it means the perpetuation of their jobs. To me, it was highly significant, for instance, that the testimony of such eminent artists as Dr. Walter Damrosch and Gutzon Borglum, who appeared against the present form of the bill, was given no more weight than that of the teamsters.

Dr. Damrosch stated in his testimony: "I would like to say at the outset that this bill in its present form seems to me to be a contradiction of almost any and every rightful purpose for which such a bureau of fine arts could and should be a part of our Government. Its provisions make it appear to me more of a relief bill for musicians, actors, painters and sculptors than a furthering of art in its highest form."

And Mr. Borglum—"I have just looked over this bill for the first time, and, speaking as an artist who has spent all of his life at it, it strikes me very much more as a relief measure than an art measure. You are more concerned about the livelihood of the men who call themselves artists, than the development of fine arts in America."

In substance this is the stand of the dance teachers of the country who are in accord with the proponents of the measure insofar as the cultural development of the United States is concerned, but who protest that no protection is given their investments which run into millions of dollars.

Senator James J. Davis, of Pennsylvania, to whom I spoke at the hearing, told me flatly that he is opposed to the bill. Other Senators have made similar statements, but these are not sufficient assurance to justify our sitting back and waiting for further developments. Undoubtedly—and those "in the know" here in Washington are my only authority for this statement—if the Coffee-Pepper Bill does not pass this session of the Congress, the evidence brought out in the sub-committee hearings will be used in rewriting the bill in a form which will practically insure its passage in the next session.

For years a fine arts bill has been under consideration by the House. As far back as 1935 Representative William I. Sirovich, of New York, introduced and worked for a Fine Arts Bill. Recently he introduced another such bill on which hearings were held in February of this year. It is rumored that he is now planning to withdraw his bill and lend his support to a new bill, thus expediting its passage.

Throughout the hearings it has been apparent that the teaching aspects of the various arts have been given slight consideration. In reading the bill one gets the impression that someone thought it a good idea to provide for the "teaching aspects" of the various fields described—and so the phrase was included. It seems to me, however, that the teaching aspects are entirely separate and apart from the other functions of the bill, whether they apply to dancing, music, drama or architecture.

Because, as dancing teachers, we are vitally concerned in the furtherance of culture in America, we should concern ourselves with securing the right kind of a Fine Arts Bill.

First, we are unalterably opposed to the preamble of the bill, which states that cultural advantages have not been available to the rank and file of the American public. As disseminators of dance as an art, we know this is not true. It is a tradition of our profession that talented pupils are given help and encouragement, just as in other professions. Inability to pay is no bar to a student of exceptional ability and brilliance.

We argue that it is far better for those whose talents are indifferent, and who might have a mild desire to study dancing merely as a pleasant avocation, to be denied that privilege than that governmental funds be used to train them at the expense of an established teacher. For, mark you, it would be at the expense of an established teacher!

Senator Allan J. Ellender, of Louisiana, a member of the committee appointed to study the Coffee-Pepper Bill, testified that a program such as is outlined would be so expensive that there is not money enough under the present set-up to maintain half of the existing WPA arts project personnel—this is on the basis of the $30 per week minimum wage provided for in the bill. Why, then, should the Government go out of its way to compete with private teachers who are responsible taxpayers, and who render more than adequate cultural service to the public at large?

I haven't space to go into all the provisions of the bill. My advice to you is to study it thoroughly and give its provisions serious consideration.

(*Continued on page* 46)

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

TED SHAWN AND MALE ENSEMBLE, *Majestic Theatre, Feb. 27, March 6, 13, 20, 27.*

The opening performance offered *O Libertad!* (*An American Saga in Three Acts*) depicting various periods of this country's growth. Only such episodes and characteristict activities as lend themselves to the all male company have been selected, making some abrupt and often unrelated jumps in so doing. *The Past* dealt with an Aztec Emperor and his Body Guard of Princes (in befeathered costumes) the Brotherhood of Penitentes, Ted Shawn's (programmed simply as Shawn) too vaudeville styled *Hacendado de California* and a gold rush camp with the Forty-niners frolicking in a sort of barn dance. Of these, the Penitentes in a telling representation of a crucifixition, was the most interesting composition. *The Present* touched upon campus life, the war, the jazz age, depression and recovery and the Olympic games, most of which can be said to have quite imaginative construction though suffering at times, as do portions throughout the work, from the actual choreographic details or execution. For instance, why Shawn used oriental arm undulations as the Soldier, I can't imagine. And in his miming of the returned Hero, he timed each little dramatic gesture to each little note in the music with an odd jerky result. While Shawn has very showmanlike powers of projection he is guilty of mannerisms and his technical equipment was not always up to the demands of the frequently attempted *pirouettes* or *renversés*. His *Credo* was an improvement on the former version but its faun-like, purely decorative style carried no meaning.

The *Olympiad,* a suite of sports dances self composed by the executants, was clever and refreshing, its descriptive action containing many humorous highlights. But it was outstanding mainly for the athletic vigor and simple direct manner of the well drilled group with the *Banner Bearer* (Barton Mumaw) *Decathlon* (Foster Fitz-Simons) *Fencing* (Fred Hearn and Dennis Landers) *Boxing* (Wilbur McCormack) and the *Basket Ball* as the best and all proving particularly adaptable to dance form. Rather deplorable was the childish level of intelligence of many in the audience who loudly applauded when Mr. Mumaw described a circle with his banner! !—which is not to deny the effectiveness of the entire dance.

In the future section *Kinetic Molpai* it was this earnest vigorousness and skillful precision which finally aroused the friendly audience to cheers. Shawn's conception of the dance of the future which he states is "definitely ahead of the times," has many decidedly balletic *jetés, assemblés, fouettés, cabrioles* and even *entrechats* following fast upon one another sometimes in veritable classroom formations but with exhilarating effect.

Portions of this work were reviewed in THE AMERICAN DANCER, October, 1937. Stated then was my belief that the company would gain immeasurably by the addition of women. Now that the entire work has been seen, that belief is even stronger, especially in such an ambitious thematic delineation and notwithstanding the excellence of this all male group.

The second performance was comprised of character solos and short compositions for group. Far superior as a whole it made obvious the fact that Shawn is best in arranging dances in character nature as in topical and pure dance creations he is inclined, when invention fails, to introduce banal or inconsistent movements—for instance *petits tours* in the middle of an abstract or dramatic number. This Shawn did in the otherwise uniform but overlong *John Brown Sees the Glory,* a perhaps too literal idea (which in a mixture of heroic dance action and heavy histrionics portrayed John Brown envisaging the drama that was yet to come into his life). The arrangements of the well rendered, albeit too "arty," *Music Visualizations* suffered from such inconsistencies of style and also from lighting that lacked subtlety considering the mood and costuming (chiefly body paint).

Shawn himself really gave quite a worthy performance. He seemed more imbued with sincere emotion than in the first program, posing less and dancing more (and better). In *Flamenco Dances* it was, as always, more his personality and showmanship than the actual steps which won the audience's favor, but no more than did his striking *Spear Dance-Japonesque* or *Invocation to the Thunder Bird.*

The male ensemble again distinguished themselves individually and as a group. Barton Mumaw was outstanding in *Fetish* in skillful and beautifully coordinated movement of primitive African motif. Also very interesting and extremely well done was the composition *Worker's Songs of Middle Europe.*

A group of religious numbers concluded with Shawn's mimed study of St. Francis giving contrast to his several energetic numbers preceding it.

One of the features of the March 13 program was *Labor Symphony,* a well integrated work and one of Shawn's best in this type. With the underlying rhythm of the fields, the sea, the forest and mechanized movement as its theme, it is never pretentiously esthetic as it easily might have been with only occasional moments of the too obvious. It would, however, be improved by eliminating the costume changes, even so slight as they are, as they only serve to mark breaks in the continuity.

Also featured was Shawn's *Hound of Heaven.* A grandiose over-dramatic composition, it is not the type best suited to Shawn's talents either as choreographer or dancer, though it was well executed and had a perfectly timed ending. Again noted was the odd style of accenting movements to the music which is disturbing and unconvincing.

The *Primitive Rhythms* and *Play Motif* and *Folk Themes* dances were some of the best in the repertoire. A program note states of the *Primitive Rhythms* that it is not Shawn's desire to present the purely authentic form but rather free creations on the native themes. In this Shawn shows theatrical wisdom as he has made the dances more colorful and diversified while retaining the flavor of authenticity. Costumes and execution were excellent. More of these tribal dances would be welcome, I am sure.

The two final programs were given over to repetitions of the most popular numbers with a few solos and the full *Mozart G Minor Symphony* as the only new items. The latter professed to be the first time all movements of a symphony have been treated with different dancers representing each instrument (program credit is given to Ruth St. Denis who first experimented with this form as long ago as 1917). Already acknowledged as a wonderful idea for dance composition, Shawn's choreography proved to be unimaginative and consisted mostly of the dancers walking around at particular cues rather like a diagram for a ballet which produced nothing of anv interest or beauty—though I might be explicit and say nothing but a great deal of perspiring on the part of the executants. This number brought out the questionable feature in all these Shawn performances of the excessive amount of nudity merely for its own sake.

(*Continued on page* 46)

A Scene from BLONDE MARIE, *Trudi Schoop Ballet*
—Performance Photograph by Chester Kohn

Foot-Notes

by WALTER WARE

THE BALLET CARAVAN will begin its spring tour on April 16th at Charlotte, N. C., and will perform in many of the principal cities of the South. There will also be performances in Havana, Cuba. In addition to the regular company the Caravan has engaged as guest artists, William Dollar and Giselle Caccialanza. A new ballet, *Air and Variations* with choreography by William Dollar has been added to the repertoire.

●

THE DE BASIL BALLET RUSSE, as rumor has it, will combine with the new World-Art Company which is headed by Leonide Massine. This will put an end to the muchly discussed Russian ballet-feud.

●

MITZI MAYFAIR, popular Broadway dancer, was wed in South Orange, New Jersey on March 13, to Albert F. Hoffman, vice-president of the Hoffman Beverage Company.

●

PAUL DRAPER recently made a personal appearance at Loew's State theatre in New York.

●

SALLY, the singing and dancing show which more than a decade ago provided the late Marilyn Miller with one of the most glamorous vehicles the Broadway musical comedy stage has ever known, will be offered in a 1938 version by Warner Brothers.

●

FIDDLESTICKS, Ruby Keeler's first picture under her new R.K.O. contract has been postponed again until late in May due to a series of circumstances. Mitzi Green will also appear.

●

CAREFREE will be the title of the new Fred Astaire-Ginger Rogers picture.

●

JACK COLE will present a series of Dances of the Far East at the Rainbow Room atop the R.C.A. Building in Radio City as a regular feature of that club's entertainment. Mr. Cole will be assisted by members of his concert group.

●

ARMIDA will dance in her newest R.K.O. film—*Girl from Mexico.*

●

PATRICIA BOWMAN has been announced as the latest addition to the Mordkin Ballet's roster of artists for its 1938-1939 season. Lucia Chase, Leon Varkas, Dmitri Romanoff and Karen Conrad with Miss Bowman head the company which Mikhail Mordkin is rehearsing daily in its new repertoire. Although Patricia Bowman has been hailed both here and abroad as one of the outstanding ballet dancers of the day, this affiliation marks her first appearance as prima ballerina in a permanent company.

●

ELLIS GOLD has been booked for a Canadian tour. He will appear on May 5 and 12 at Victoria Hall in Montreal. Paula Montoya will assist in a dancing capacity and Norman Secon, pianist, and Geronino Villano, one-time guitarist for Escudero, will furnish the accompaniments.

●

PAUL MAGRIEL is finishing a complete bibliography on Isadora Duncan to be published in May or June by the H. W. Wilson Publishing Co.

●

JANET RIESENFELD, a dancer who wrote a biographical account of her experiences in Spain as an entertainer, performed recently for the guests at a cocktail party given in the Rainbow Room, celebrating the publication of the book. The title is *Dancing in Madrid.*

Miss Riesenfeld is the daughter of the illustrious Dr. Hugo Riesenfeld, conductor.

●

ALEXIS DOLINOFF, formerly of the Philadelphia Ballet Company, is now guest teacher at the Yakovleff School in New York.

●

NINI THEILADE, Danish-Javanese dancer, reported for duty several weeks ago at Monte Carlo where Leonide Massine is conducting rehearsals on the new Ballet Russe. Mlle. Theilade will be remembered in this country for her performance of the leading ballerina role in the Max Reinhardt picture, *A Midsummer Night's Dream.* She also appeared in the stage production in the Hollywood Bowl.

PAUL MATHIS and William Bull are appearing in concert in Europe. They will return to this country about May 20.

●

KITTY COSGRIFF tells me that the dance which Anne Rutledge does in the Federal Theatre's newest smash-hit, *Prologue to Glory,* was arranged for her by the regular WPA choreographer. It is a charming little bit of stage-play with no obvious pattern and Miss Cosgriff who has one of the leading roles in the play ought to know.

●

CELIA McCOY, character danseuse, who is known for her interpretation of the Spanish Cape Dance, is at the Walnut Room of the Hotel Bismarck in Chicago.

●

THE ACADEMY AWARDS for the best dance sequence of the year were chosen from the following numbers: *Finale* from Warners *Varsity Show; Swing Is Here to Stay* from *Ali Baba Goes to Town; Luau* number from Paramount's *Waikiki Wedding; All God's Chillun Got Rhythm* from M. G. M.'s *A Day at the Races; Too Marvelous for Words* from Warners *Ready, Willing and Able;* and the *Fun House* number from R. K. O.'s *Damsel in Distress.* Hermes Pan received the award for the *Damsel in Distress* number.

●

HUMPHREY AND WEIDMAN were given a reception March 17, at the University of California by Martha Dean and the Physical Education Department.

●

THE SARA MILDRED STRAUSS DANCERS gave two concerts in Los Angeles at the Belasco Theatre, March 24 and 25.

●

VIRGINIA ROSSON, pupil of Mrs. Theodore Kosloff, was chosen by Massine to join the new World-Art Ballet Russe in the fall.

●

WILL MAHONEY, American musical comedy dancer and comic was married on March 26 in London to Evie Hayes, an American actress who had been in several of his shows. Mahoney gave a show on the steps of Caxton Hall Register Office after the ceremony.

●

BIG APPLE ON ICE is the feature attraction in the floor show at the New Yorker.

●

WALLY JACKSON REPORTS: Caspar Reardon recently featured in R. K. O.'s *You're a Sweetheart,* with Alice Fay is back on the West Coast for more film work after a short vacation in New York. . . . Rod Rogers is heading the show at the Rainbow Inn. . . . Beth Harris is making club appearances in addition to her regular radio work. . . . Robert Rose is making a picture starring James Barton at the Biograph Studios.

●

LANNI RUSSELL REPORTS: Carol Bonien is making a short at Warner Brothers Studios. . . . Josephine Cozenza was recently tested for M. G. M. pictures by J. Walter Ruben of the Studios. . . . Jean Lee is dancing at the Bal Tabarin in New York. . . . Rosalie Lane finished a seven week engagement in Canada and is returning to open at the Club Esquire in April. . . . Louise Wright the *Flame Dancer* has just had two new dances created for her. . . . Fred Carpenter sailed for England to appear in a new musical production. . . . Eleanor Campbell is now on tour with *You Can't Take It With You.* . . . Rose's Royal Midgets are now on an extended tour booked through the William Morris office. . . . Mary Parker continues in *Hooray for What.*

●

THIS YEAR'S contest for *Le Championnat*

A scene from "A Wedding Bouquet" by Lord Berners. Choreography by Frederick Ashton

Officiel du Monde de Danse, sponsored by the Syndicat National, will take place at the Coliseum in Paris from May 26 to 29. The competition will comprise four categories of dancers: amateurs, professionals, mixed or open class, and teachers. Big plans are being made for the forthcoming events, which promise to provide a lively show.

●

THE COTTON CLUB in New York is introducing a new dance called *The Skrontch,* which combines the more insane versions of Truckin', Suzi-Q, Peckin' and Big Apple, with a fillip of its own brand of lunacy thrown in. Our younger ballroom dancers have adopted some of its pleasantly dafly steps and incorporated them into their already-not-so-quiet dancing.

●

XENIA ZARINA, the versatile international dancer, is now in the Philippines, where she has given several programs and has toured the Islands as a sightseer. Her most recent letters tell of a trip to Saigon and Anko Var, the ruin which was buried a thousand years and whose sculptured Tevedas have provided inspiration for her favorite dance.

●

DOROTHY BIRD, charming dancer of the *Hooray for What* cast, is appearing in her first professional debut as a concert dancer with MIRIAM BLECHER at the Guild Theatre, April 24, under the auspices of the Amer.can Dance Association. Miss Blecher has not been seen this year, but is well known and admired for her past performances; she directs the New Dance Group.

●

JUNE PREISSER is in New York for an operation. She was recently married, but intends to keep on dancing.

●

A SPECIAL MATINEE of *Hooray for What* has been announced for April 29 so that the understudies may do the show for the principals. This will give PAUL HAAKON a chance to see BILL PILLICK in his role.

●

CARLOS REPORTS: Paul Draper is one of the first tap dancers to stop every show at Loew's State Theatre. . . . Lee Dixon is back from the coast and is doing an act with Gloria Franklin. . . . Yvonne Moray and the Mayo Boys finished new routines and are opening the first week in April in Paterson. . . . Johnny Coy is at the Paradise. . . . Eunice Healy is at the Pennsylvania Hotel with Benny Goodman. . . . Due to her age, Sheila Phyllis has had to turn down jobs with two famous orchestras. She is 10! . . . Audrey Palmer just returned from an engagement in Harrisburg. . . . Leonor Solo was at Benny the Bum's, Philadelphia, for three weeks. . . . Alexis Rotov is doing a new act with two girls. . . . Producers are looking at Betty Bruce for the fall shows. . . . Sue Austin is learning new routines at Carlos'. . . . Mary Cole returns from the coast to start on new routines. . . . Adalet is a hit in the Bal Tabarin, Paris. Also Violet Bache and the Sterner Sisters (Lois and Jean). . . . Lila Baye is learning new routines and is going to open a school next fall. . . . Guy Martin just finished a tour with Carlo Butti.

●

THE MOST SENSATIONAL NEWS in years in the dance world (with the possible exception of the now almost mythical ballet rift) is the word that comes as we go to press that VELOZ AND YOLANDA will be presented by S. Hurok in concert at Carnegie Hall on April 23. This sensational dance team have long been idols of those who frequent the smartest and most expensive night spots in New York and Chicago. For the first time the general public will have an opportunity to see them perform.

●

PAUL HAAKON, star of *Hooray for What,* will double in the Waldorf's smart Sert Room. Nina Whitney will be his partner.

●

WOODRUFF and GLENN returned from a cruise to open at the Mayflower Hotel, Washington, D. C., on March 21.

●

RIANA DE BORI, born in Shanghai, was brought to California as a child, then back to Berlin, Budapest, Valencia and Paris to study Russian ballet and Spanish dancing — which makes her an *international* figure! She is the dancer to whom Argentina said: "You are the only girl that I have met in all my travels whose work resembles mine."

LODA HALAMA, *Polish dancer who recently made her New York debut*

GABRIELLE and GIRALDA danced two numbers for the February meeting of the Dancing Teachers Business Association at the Park Central Hotel, New York, and were accorded an enthusiastic ovation.

●

A NEW NAME. Wallace, of the team Wallace and Elvadee, will work under the name of GRANT and MARSHA CONWAY in the future.

●

NADJA WRITES FROM PARIS: Last night's ballets at the opera were *pitiful.* Old fashioned and dull. . . . The audience called loudly for Peretti who didn't respond. Lifar takes all the bows! ! ! ! Mara-Mara writes me that she is *not* married. Why she said she was I can't conceive. . . . Mme. Legat, Nicolai Legat's widow, showed her pupils at the Archives. They were excellent—very good style. . . . Paul Mathis is enjoying his visit and talks in the sign language. He is seeing different schools. . . . Paquita, I hear, is a very attractive Spanish dancer at the Scheherezade Club. . . . Ione and Brieux on the 15. They would do well in U. S. A. concert and movie houses. Versatile. Lovely costumes. . . . Henri and Schelda are back from Germany. Seeing them Tuesday. . . . Anton Dolin still playing two houses here. He is the best. . . . Lisa Duncan goes on tour again. . . . Margaret Severn is teaching the Maud Allan children's group in London. I hear Maud is in a Los Angeles hospital with a broken back after a motor accident. . . . We went to Rolf de Mare's inadequate hall to see a Javanese dancer who was a bore. Ditto his partner. He talked in French which he knew not! ! The audience suggested words to help him out and people got the giggles. The costumes were not even attractive. . . . Rolf de Mare need not be "snooty" as his concerts, so called, are most uninteresting and presented like in a high school auditorium at Oshkosh—or some such place. Very few critics go there. It's O. K. for people who can't appear elsewhere. . . . Irene Hilda is dancing in London and is to go on tour. . . . Inez le Vail is at the Bal Tabarin. . . . Mia Slavenska dances in Cannes next week. Will have lunch with her when she returns. Toujours—Nadja.

VALIA VALENTINOFF, *dancer who recently appeared at Radio City*

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

THE following is a part of a letter which appeared in the *Pro and Con* department of the January AMERICAN DANCER:

> ". . . I feel that the silly bickering going on in the dance forum department cheapens the magazine, causes ill feeling and certainly does no one any good. Usually such talk is caused by unsuccessful teachers and much hard feeling could be avoided by less of such discussion. . . . If a teacher goes along minding his own business and giving the best he knows how to give his pupils, he does not need to feel concerned about what others say about him or what other teachers are doing in the way of advertising or anything else. . . ."

This line of reasoning might well be expected of a dance teacher, or any other person whose place of business happened to be in a community too small to support more than one in each line of endeavor. Modern traffic facilities, however, have brought even these small communities within striking distance of the larger business centers; and the dance teacher, especially, who in the past has enjoyed almost an exclusive working right in the small community must now face the competition set up in that community by the chain system emanating from the larger centers.

It becomes a rather serious matter when objections to a certain type of competitive practice is referred to as *silly bickering* . . . by unsuccessful teachers. . . . It immediately puts the stamp of disapproval on any and all forms of agitation aimed at protecting the economic status of any business or professional group. It immediately paves the way for a complete monopolization of professional and industrial efforts by the chosen few who are able, financially, to stick it out to the bitter end. It immediately classifies as *unsuccessful teachers* that group of dance teachers which, back in 1932, banded together for the express purpose of eliminating the type of competition which was slowly but surely undermining the economic status of the dance teaching profession. That particular group was composed, in part, of such "unsuccessful (?) teachers" as Jack Manning, Louis Chalif, Dorothy Norman Cropper, A. J. Weber and others.

It can be taken for granted that a considerable amount of *silly bickering* was indulged in by this particular group—*but the results* they set out to achieve were forthcoming! And as a result of still more, and a seemingly inexhaustible supply of *silly bickering,* that same group today represents the strongest fighting force in the dance teaching profession. It was a force strong enough in 1935 to be largely responsible for squashing a New York City license for dance schools; it was strong enough in 1936 to kill a 4% tax on dance lessons in the State of Pennsylvania. With its *silly bickering* it has kept on the heels of the W. P. A. and has at least curbed some of the free dance classes sponsored by that body. And this year it carried the fight against the Federal Arts Bill straight to the Senate Committee in Washington, where it represented a dozen or so clubs throughout the country. *Silly bickering . . . by unsuccessful teachers.* . . . And that brings us to the latest developments which actually started back in 1932, when the aforementioned group of *unsuccessfuls* threw down the gauntlet to those whose outstanding abilities in the use of superlatives exceeded by far their abilities as dance teachers.

A great deal of the *silly bickering* going on in this particular forum of America's dance magazine has been directed at that type of school which, to put it bluntly, has been long on promises and short on results achieved. We have lambasted unmercifully—and, we think, with good reason—such classics in copy writing as *Guaranteed Course,* $5.00—*Learn to Dance in 5 Hours—Dance Lessons,* $1.00 (usually 10 or 15-minute periods)—*Learn to Dance for* $5.00, *Regardless of How Long It Takes to Learn.* With the aid of the New York City Better Business Bureau, the New York D. T. B. A. succeeded in convincing the larger newspapers that this type of advertising was—also to put it bluntly—misleading. The tabloid *Daily Mirror,* however, refused to enter into this effort to clean up dance school advertising copy, and although the *Mirror* did effect a slight restraint on the unbridled use of superlatives, it did little or nothing to compel its advertisers to state exactly what was given in return for the price stated.

During the past year there developed a virtual *price-war* among the users of the *Daily Mirror* columns. Lessons were quoted at 50 *cents each*—and downward. About March 1 a group of ballroom school owners, mainly those who had been caught in this price-war, organized themselves into the Dance School Owners Board of Trade, with Wally Jackson and Robert James its President and Secretary, respectively. Among the new organization's members are names long synonymous with what this department has called *ridiculous* claims in their advertising copy. On March 27 a petition was signed by them, for presentation to the newspapers in the Metropolitan area, pleading for an immediate elimination of all mention of prices in dance school advertising. On the same day, through their president, they asked the cooperation of the New York D. T. B. A. in their fight. That association responded by going on record as being in favor of price elimination.

One thing can, should and shall be said forthwith concerning, and in defense of that small band of ballroom dance school owners comprising the *Dance Schools Board of Trade.* They themselves do not believe in, nor do they want to cause to be published those statements which have been referred to as ridiculous and misleading. Nor do they want to be any part of, or mixed up in the effort to belittle the status of the dance teacher by offering their services to the public at a price which would ordinarily be connected with the sale of bananas. They realize that a dance school cannot hope to exist long under such conditions—*unless revenue from sources other than the actual teaching of dancing is forthcoming!* To make a long story short, they have been compelled to indulge in tactics distasteful to everyone, including themselves, in order to remain in business, in order to attract a reasonable number of prospective pupils to their studios. And they are fed up with the strain of having constantly to search for more and more powerful superlatives with which to offset the other fellow's advertising copy. It was a fight which could be won only by the school with the greatest staying powers, which would mean, in this particular instance, the school with the greatest cash resources—regardless of that school's ability to perform a single one of the miracles of dance teaching promised in its advertisements.

The letter referred to at the beginning of this latest outburst on the part of your Observer contained another priceless innuendo when it offered an *unsolicited word of advice*:

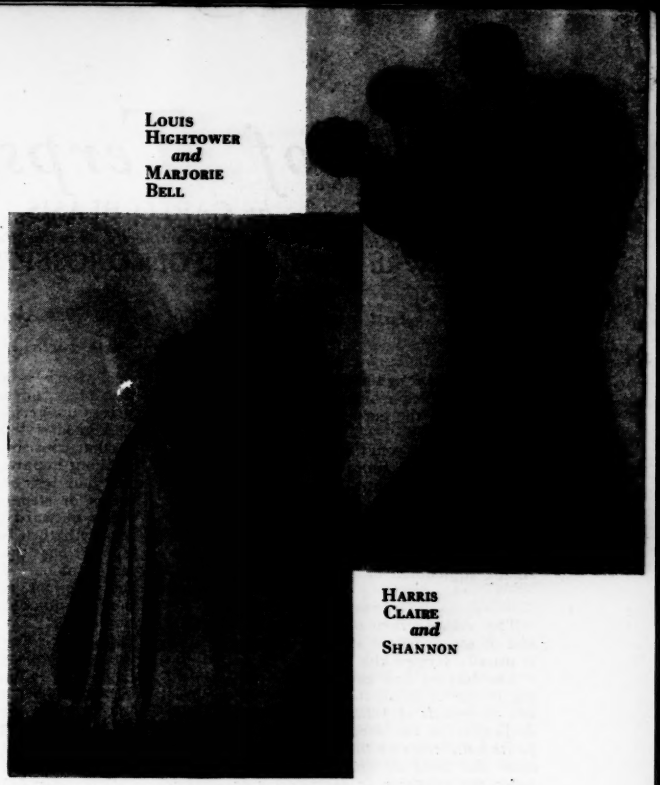
> ". . . mind your own business, do your best, and the rest is bound to take care of itself. You only belittle yourself by roasting your competitor, *especially* so if, to all appearances, he is more successful than you."

Evidently the writer of this letter lives and conducts her business in a community where the Golden Rule is accepted and applied by each and every one of its inhabitants. If so, she had better keep the matter a secret, else there may descend upon that community a horde of solicitors from dance schools in nearby communities with promises of stage and screen careers, and *better* instruction than that obtainable in her town. We wonder, then, if the giver of the above advice would be content to sit back and mind her own business, do her best, and let the rest take care of itself. The answer is obvious—she would most likely *mind her own business* by taking steps to protect her business, just as a lot more before her have already done; and you can rest assured that no one would accuse her of *silly bickering* after hearing of her fully justified complaints.

What a blessing it is that the entire dance teaching profession is not made up of men and women content to let well enough alone; and what a blessing it is that there are at least a few who are not afraid to bicker, silly or otherwise, or even to "roast" certain types of competition. For instance: Sam Bernard in Texas is howling to high heaven about the competition set up by the Y. W. and Y. M. C. A.s; Mildred Clarke in New Jersey is telling the world how she feels about those free dance classes conducted by the Educational Committee for the C. I. O.—classes which are taught by a fifteen-year-old girl who *donates her time!* Can you fancy a stagehand or electrician member of the C. I. O. donating his time for your recital? More than one Brooklyn, N. Y., teacher has complained about the American Labor Party's free dance classes, taught by *two students from New York University.* Virginia Van Norde, also of New Jersey, objects to the public schools selling 10 *lessons for* $1.00. If these teachers heeded the advice to ". . . mind your own business, do your best, etc., etc. . . ." they would soon have but little business to mind.

The dance teaching profession needs far more "silly bickering . . . by unsuccessful teachers" than has been heard up to now in order to restore and maintain a suitable economic status. This department will continue —until the editor calls a halt—in its tirades against what its readers feel to be worth while tirading against. And if the department itself happens to stumble on something its readers have missed it will most likely be related next month—or the next—or the next!

Dance Teams



LOUIS HIGHTOWER *and* MARJORIE BELL

HARRIS CLAIRE *and* SHANNON

AFTER a young team has spent considerable money in obtaining routines and an adequate wardrobe, there naturally comes the question, "where are we going to use this equipment?" Engagements become the paramount consideration. But how to get them?

Of course the only way to get engagements is to give auditions—audition, if necessary, until the soles of your shoes are worn through, but give them generously and gladly for you never know when something may come of a chance showing. A team was recently booked into one of New York's smartest hotels as a result of an audition they gave in one of the night clubs, although the manager had told them he could give no immediate assurance. The team agreed to show their work so that he would have them in mind when an opportunity to use them presented itself . . . and that very night there happened to be a scout for the ——— Hotel present—and he booked them.

Many teams are unwilling to make the rounds of managers' offices to request auditions and, of course, there is little hope for them. The only way to get attention is to go after it—and a dance team's ability must be sold just as any other commodity is sold. The best method, of course, is to go to the manager's office in person and present your pictures and ask for an audition. Nine times out of ten he will grant the request, for there is always room for a *find*. If you are incapable of presenting yourself in person, the second best method is to write a letter, setting forth your qualifications, telling something about your type of work (don't make the letter too long or go into too much detail) and asking for a date to audition.

Last month we promised a list of reputable managers. The following is not a complete list, but they are probably the most likely offices. All of them are located in New York City.

Music Corporation of America
Wm. Morris
Rockwell-O'Keefe
Jack Davies and Miles Ingalls
Jack Bertell
Henry Herman (books cruises extensively)
Harry Bestry
Irma Marwick

In addition to these there are many smaller agents who can book a team for occasional club dates, which is often a good way for a new team to "break in."

●

ALBERTO GALO reports: Marlyn and Michael opened March 30 at the Rainbow Grill with new Galo routines. They will teach patrons between their regular shows. . . . Stuart and Lea are at the Beverly Hills Country Club, Cincinnati, Ohio. . . . Enrica and Novello are at the Hotel Adolphus, Dallas, Texas. . . . Georges and Jalna are back in town and have been working on several new Galo routines. . . . The De Meranvilles are at the Brown Derby in Boston. . . . Raye and Naldi remain at New York's swanky Rainbow Room. . . . Cesar and Dorée sailed March 30 for Paris. . . . Freddy and Betty Roberts are now in Dublin, Ireland. . . . Janice Andrea is in Philadelphia. . . . Fawn and Jordan have had their contract at the St. Moritz extended indefinitely. . . . Dawn and Darrow are at the Frolics Club, Chicago. . . . The Florios are working the night spots in and around Cleveland. . . . Nadine and Girardo are at the Raleigh Hotel, Washington, D. C. . . . Wardel and Dade are at Sans Souci, Havanna, Cuba. . . . Kay, Katch and Kay are back in town working on a new Galo routine. . . . DeAngelo and Porter are now in Miami, Florida. . . . Britt and Young just closed at the smart Evergreen Casino, Philadelphia, to open at the New Bedford Hotel, Bedford, Mass. . . . Garron and Bennett are at Chicago's Bismarck Hotel. . . . Scott and Douglas are at the Westminster Hotel, Boston. . . . Temple and Jaren are appearing at the Show Bar on Long Island. . . . Craig and Cassandra are taking a new Galo routine while working at Donaghue's in New Jersey. . . . Ruvel and Marcea, the 1938 Harvest Moon winners, are at Jimmy Kelly's, New York.

KNOTT *and* TOWNE, *popular dance team*

●

FRED LE QUORNE reports: Joe and Betty Lee opened March 28 in Pittsburgh for an indefinite engagement. . . . Fred Le Quorne Dance Octette opened March 24 at the Boston Theatre. The act, comprised of four teams, does ballroom dancing in group formation. Features are Billy and Edith Hersey, Eddie Barry and Patricia Gale, Kenneth and Denise, and Jahny and Johnny. Following their Boston engagement they will appear in a chain of the better hotels. . . . Florence and Alvarez opened at the Ambassador Hotel, following Holland and Hart. Gomez, of Gomez and Winona, who has been laid up with a sprained arm, is back in the studio again rehearsing for a very near opening. . . . Jeannette and Kalan closed at the Penthouse in Baltimore. . . . Manor and Mignon just returned from the Raleigh Hotel, Washington, D. C. . . . Byrnes and Swanson are now appearing at the Piccadilly Hotel, London, England.

●

GOWER and JEANNE, known on the Pacific Coast as Jeanne Tyler and Gower Champion, are holding the spotlight at the Sert Room of the Waldorf-Astoria.

●

HOLLAND and HART are among the American teams now having tremendous success in Europe. They are scheduled to open at Dorchester House in London in May.

VELOZ and YOLANDA have left the Persian Room of Manhattan's ultra-smart Plaza Hotel. They return to Chicago to open July 6 at the Palmer House, scene of their first triumphs. Aside from dancing, their hobby is horses (and that's not intended as a pun!). They own two race horses which will be run at the first Belmont meet this season. *Veo* is the name of the colt and the filly is named *Veolanda*.

●

MANYA, of the team MANYA and ZANETTE, also makes horse-racing her hobby. She owns three race horses which recently ran at the Florida meet.

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Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes by ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

A *battement* or beating, is a simple movement of the leg which does not receive specific time in the music, or contain a change of weight.

A *temps* or count is a movement which receives specific time, but does not contain a change of weight.

A *pas* or step is a movement which receives specific time, and contains one or more changes of weight.

It is probable that this classification was made subsequent to Blasis' time.

A. J. S.

OF THE LESSON

The combination of elementary exercises, and of the principal steps of dancing is what is usually termed the lesson.

The learner first exercises himself in bending his knees in all the positions, in the practice of *grands et petits battements,* the *ronds-de-jambes on the ground and in the air,* the *petits battements on the instep,* etc. Afterwards come the *tems de courante simples et composes,* the *coupes a la premiere, a la seconde, et composes,* the *attitudes,* the *grands ronds-de-jambes, tems de chaccone,* the *grands fouettes,* facing and revolving, the *quart-de-tour,* the *pas de Bourree,* and the various movements of different kinds of *pirouettes.* These exercises tend to form a good dancer, and afford him means of obtaining success. The lesson concludes by the practice of *pirouettes,* of *tems terre-a-terre,* and of *tems de vigueur.*

But after the pupil is enabled to perform all the exercises which the lesson comprehends, he does not yet attain that end which he in the beginning hoped to reach. To become a finished dancer he must divest himself of that schoolboy appearance which necessarily hangs about him, and by his boldness and ease of execution, at length show that he is master of his art. Let his whole attention be then directed to delight his beholders by the elegance of his positions, the gracefulness of his movements, the expressive animation of his features, and by a pleasing abandon diffused throughout his whole performance. These qualities constitute a truly finished dancer, and, with them, he is certain of enrapturing all who behold him.

GAIT

A graceful manner of walking on the stage is of much importance to a dancer, although a number of our artists neglect it, both in moments of repose and in presenting themselves to the public for the execution of a *pas,* which is a serious defect, as it, in the first place, offends the eye, and, secondly, deprives the performance of its pleasing illusion.

A good style of walking is very useful, for in that consists one of the first qualities that dancing imparts, which is a graceful carriage. Let your legs be well extended in their movements or steps, and your thighs turned perfectly outwards; all the lower parts of your legs will then be turned in the same manner. Your steps should be no longer than the length of one of your feet. Avoid stiffness in their motions, which must be neither too slow nor too quick; as both extremes are equally unpleasing. Do not separate your legs from each other sideways. Carry your head upright and your waist steadily; by which means your body is kept in an elegant position. Let your breast project a little, and your arms fall naturally on each side.

PART THE THIRD

ON PANTOMIME, AND THE STUDIES NECESSARY FOR A PANTOMIMIC PERFORMER

". . . atto degli occhi e delle mebra."
(Le Tasse.)

". . . arte ingenieux
De peinture la parole et de parlor aux yeux." *(Breboeuf.)*

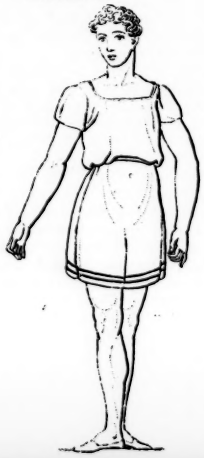
Having frequently reflected on Ballets, and the usual method of composing them, it has as frequently occurred to me that the prevailing defects might be separated from them; and that, by enlarging the pantomimic department of them, and by improving the incidental dancing, they might be advanced to something like perfection.

Pantomime is, undoubtedly, the very soul and support of the Ballet. The art of gesture possesses powers capable of raising an interest unknown to the generality of artists; and it is to the slight attention paid to this department, and to a want of useful information in composers, that must be attributed the glaring imperfections that prevail throughout the greater part of those pieces improperly styled *ballets,* which, however, are continually performed at theatres of the first rank.

Gesture is the earliest sort of language which man acquires from nature. Children and savages make use of it for the purpose of supplying their wants. It is a means of communicating the ideas and sentiments of those who talk different languages, and is, in fact, a resource for such unfortunate beings as are deprived of the faculties of hearing and speaking.

FIGURE 66

FIGURE 68



What a subject, then, for exciting an interest in this imitative art, and for its cultivation!

"Pantomime," says a great master of the Fine Arts, "expresses with rapidity the movements of the soul: it is the language of all nations, of all ages, and of all occasions: it portrays, more perfectly even than speech itself, extreme grief or excessive joy!"

The ardent mind of Didelot knew how to appreciate this natural expression, and he lavished upon it all due eulogium.

The following beautiful lines will, perhaps, convey a still clearer idea of the importance of our subject:

"Negli occhi, ove il sembiante piu si ficca."
(Dante.)

"E cio che lingua esprimer ben no puote,
Muta eloquenza ne' suoi gesti espresse."
(Le Tasse.)

"Words (when the poet would your soul engage)
Are the mere garnish of an idle stage.
When Passion rages, Eloquence is mean;
Gestures and looks best speak the moving scene."
(Prologue to "Busiris"—Young.)

"His rude expression and untutor'd airs,
Beyond the pow'r of language, will unfold
The form of beauty, smiling at his heart;
How lovely! how commanding!"
(Akenside.)

Independently of the natural gestures, it is known that the figurative and symbolical language of motions, composed of regulated signs, or signs of intelligence, is sometimes more striking than the slower and systematic language of words. It derives its origin from Pantomime. The Oriental nations have adopted it, and are greatly attached to it. Their imagination ardently availed itself of this mode of expression, that is, by an imagery of things; and hence arises also their partiality for a picturesque style.

It was from reflections like these, so favorable to the Art of Pantomime, that I studied the science of composing Ballets, and, establishing more precise and exact rules for conducting them, consulting on such a subject the rules both of art and taste.

"Art furnishes rules, and taste exceptions; taste discovers to us on what occasions art ought to be subservient, and when, in turn, the latter should submit."

(Montesquieu.)

"Man has three means of expressing his ideas and feelings; by speech, tone of voice, and gesture. By gestures we understand those exterior movements and attitudes of the body which relate to the inward operations of the mind. *"Gestus,"* says Cicero, *"est conformatio quaendam et figura totius oris et corporis."*

"I name speech first because we generally pay more attention to it than to the two others; which latter, however, possess many advantages over the former. Our tone of voice and gesture are of a more natural and extensive use; for by them we supply every deficiency in speech. By gesture we present to the eyes all that we cannot express to the ears; it is a universal interpreter that follows us to the very extremities of the globe, and makes us intelligible to the most uncivilized hordes. It is understood even by animals. Speech is the language of reason; it convinces our minds; tones and gestures form a sentimental discourse that moves the heart. Speech can only give utterance to our passions by means of reflection through their relative ideas. Voice and gesture convey them to those we address, in an immediate and direct manner. In short, speech, or rather the words which compose it, is an artificial institution, formed and agreed upon between men for a more distinct reciprocal communication of their ideas; whilst gestures and the tone of voice are, I may say, the dictionary of simple

nature; they are a language innate in us, and serve to exhibit all that concerns our wants and the preservation of our existence; for which reason, they are rapid, expressive and energetic. Such a language, of which the terms are rather those of nature than of cultivation, cannot but be an inexhaustible source to an art whose object is to move the deepest sensations of the soul."

(Le Batteur.)

These lines speak sufficiently in favor of Pantomime, and may serve for an introduction to the lessons of the performer.

Gestures are of two kinds, *natural* and *artificial.* The first are in our nature—we are born with them; they are the outward signs of all that passes within us. The latter we derive from art; they express, by imitation, all objects that are independent of ourselves.

Natural gestures are the physical signs of our sentiments; *artificial* ones are the emblems of all that is without the moral world. Those of the former kind exhibit the emotions of love, sadness, anger, hatred, joy, fear, pleasure, despair, etc., and are what we may call the mechanical effects of our intellectual over our physical being.

Those of the latter sort serve to represent objects, as a warrior, old age, a child, a temple, a ship, arms, robes, etc.; they can also describe a storm, a fallen edifice, a fight, a death, etc.

There is another class of gestures termed, in Pantomime, *gestures of convention,* which are often necessary to cast a light on some obscure parts of its performance. These *gestures of convention,* which art has created and custom established, paint those things that we cannot perfectly understand but with the assistance of our imagination; and all events of which the extent and multiplicity cannot be represented by one person only. Such are, for instance, a festival, a wedding, a coronation, the imitation of a father, a husband, a son, the indication of power, slavery, revolt, etc., all of which cannot be clearly understood but by *gestures of convention.*

The spectator soons learns their meaning from theatrical habit; besides, they always bear some kind of analogy to the things they represent which makes them sufficiently intelligible; they are, indeed, a sort of symbolic signs.

From what we read of the ancient Pantomimes, it seems evident that they had a great variety of gestures, both of art and of convention or agreement, since we are told that they could express past and future time, and even abstract ideas.

An ancient writer speaks of a trial of skill between Roscius and Cicero, in which these two celebrated men were to express the same things by different means,—the orator by his speech, the player by his gestures. It does not appear that Roscius gained the victory over his rival, neither is he to be considered as vanquished, for he conceived so high an idea of his own art from this trial that he immediately wrote a work on gesticulation which he therein placed on a level with eloquence itself. A greater proof cannot be brought forward in favor of the perfection of ancient mimicry.

NOTE. Roscius and Esopus were the two greatest actors that Rome ever possessed, the first in the comic line, the second in the tragic. They gave lessons on declamation to Cicero, who always honored them with his esteem and friendship. Horace also mentions these two performers;—*"Quae gravis Esopus, quae doctus Roscius egit."*

Among the ancients, the name of *Mimes* was originally given to those dialogues which were founded upon their habits and morals. These dialogues were spoken by men, and, when necessary, by women also. The best compositions of the kind were those of Sophron, who lived before Plato, and those of

FIGURE 69

Xenarchus, and those of Publius Sirus, a Roman.

Laberius, Philistion, Lantulus and Marulus shone also in this class of comedy, which was very similar to the *"Atellanes"* formerly represented at Averso. These authors were termed *mimographers,* from the Greek words *"mimos,"* an imitator, and *"grapho,"* I write. The name of *mime* was afterwards given to those performers who imitated, by their gestures only, what was spoken by the *histriones* or comedians and singers, or declaimers, both in tragedy and comedy. (Anciently, declamation was a species of recitative.) These performers, in the sequel degenerating into frivolity, bombast, and indecency, were merely regarded as buffoons and jugglers. The men were treated with the utmost contempt, and the women regarded only as concubines and prostitutes.

NOTE. About this time Rome had fallen into so much licentiousness that the players publicly performed the *"Adultery of Mars and Venus"* with the most obscene gestures and particularities. Suetonius tells us that under the reign of Nero the infamous *"Loves of Pasiphae"* were frequently represented on the stage, and in so natural a manner that many believed the real scene was passing before them;—*"Functam Pasiphaën dictaeo credite tauro Vidimus, accepit fabula prisca fidem."* (*Martial.*)

FIGURE 70

Some time afterwards, two celebrated actors in the reign of Augustus gave the art of mimicry a new birth which they brought to much perfection and distinction. It was under these skilful hands that it acquired a splendor and importance unknown even to the brilliant ages of Greece. Their dexterity in representing sentiment by gesture being at length astonishing.

NOTE. It may be here remarked that both *mimes* and *pantomimes* were anciently employed in the dance, with this difference, however, that the *mimes,* by indecent motions and obscene gesticulations, described vile and ignoble characters only, while, on the contrarry, *pantomimes* described every species of personification; the actions of the base, and the deeds of the illustrious; great captains, heroes, and even Gods, (*See Gerjo Vossius, Jstii. Poet. lib. 2, cap xxx. sec. 3 et 5.*)

The Romans gave the name of *pantomimes* —from the greek *"pantos,"* all, and *"mimeomai,"* to counterfeit—to those performers who expressed all kinds of things by means of gestures. The arts of pantomime and dancing were afterwards called *saltatio.* The word *tripudium* was also used to signify dancing. The Greeks termed both, when united, *orchestica.* (See the learned dissertation of Dr. Zulatti.)

Lucian, in his celebrated *"Dialogue upon Dancing,"* raised the art to much dignity, by presenting it in its true light. He pointed out its utility; the many advantages derived from it; presented all the charms with which it abounds, and confirmed the judgment of those who decreed it an equal rank with tragedy and comedy.

Scipion Maffai very erroneously believed that Lucian was merely railing, according to his usual way, when he, in his work, gave a certain character of importance to dancing, and set a high value on the talent of the performer. His motive for writing on pantomimic representations cannot in any way be suspected; his ideas of it seem the same throughout; he nowhere contradicts himself; besides, he is not the only author that speaks with enthusiasm on these ancient spectacles. The illustrious Veronese, it is true, does not appear to have bestowed much thought upon this subject; but it is no less true that dancing, pantomime, and ballets were, in his time, very far from that degree of perfection to which they have since been carried both in France and Italy. What we are told of the ancients surprises us, but we have discovered many things that might have astonished them.

Let us only require that which is reasonable and natural to make a pantomime truly interesting and agreeable. Let us go no further; if we exceed those limits which art and good sense appoint, our efforts will unquestionably be fruitless.

The outward motions of the body are effected by the influence of the inward operations of the mind. All gestures that indicate in a clear and striking manner the objects to which they refer, never fail of meeting with applause at a theatre. Beware, therefore, of making use of any that are trivial or ignoble; copy the best models, but improve, if possible, on them in your imitation.

M. Gioia, among other philosophers, observes: *"I sentimenti da communicarsi o riguardon oggette' estreni presenti o lontani,"* etc.

NOTE. Sentiments, mutually communicated, have a reference either to present or distant objects; or, they relate to internal sensations. When the object is present the eyes are turned to it, while the staff or finger points it out; the body either approaches or shrinks from it; thus forming a kind of dictionary of this mute language. Signs made in this manner may be termed *indicative.*

(*Continued in next issue*)

Bulletin of The Dancing Masters of America and Affiliated Clubs

by WALTER U. SOBY

Never has so much attention been focussed on Washington by the American people as at the present time. Numerous bills have been presented during the present session of Congress some of which, if passed, would affect every citizen of the United States. For the first time dance teachers have had to give their attention to Washington in regard to the proposed Coffee-Pepper Bill which would create a Bureau of Fine Arts—under which Dance and its allied arts are included. The bill has caused considerable consternation among the dance teacher profession, for it contains a threat, if passed, of the Government going into the dancing business as the "Teaching" of the arts is provided for as well as the protection of artists be they amateur or professional.

The Dancing Masters of America has appealed to its members as to their viewpoints in the matter—has sent by mail copies of the bill, reports of activities of committee of investigation and has carried on a mail vote of its membership as to the approval or disapproval of the bill. Over 90% have sent in votes of disapproval. Several of the affiliated clubs have had meetings and have sent protests to Congressmen and Senators. Individual members have sent in telegrams and letters of protest. Mr. Leroy Thayer of Washington, 1st vice-president, has been authorized by President Montie Beach to represent the D. M. of A. at Washington.

Telegram sent by Mrs. Beach, to Leroy Thaver, Washington, D. C.:

This message authorizes you to represent Dancing Masters of America in handling Bureau of Fine Arts Bill. I have wired Texas Senator Morris Sheppard, Tom Connelly and Albert Thomas to fight bill. Confer with them. Signed Montie Beach, President.

Mrs. Beach sent the following telegram to Tom Connelly, Morris Sheppard and Albert Thomas, Senators and Representatives from her state (Texas):

As President of Dancing Masters of America, I request you to fight Bureau of Fine Arts bill as being harmful to the best interest of all legitimate dancing teachers. Please give this your earnest consideration. Signed Montie Beach.

In reply the following letters and telegrams were sent to Mrs. Beach:

(Letter)

My dear Mrs. Beach: Many thanks for your thoughtful telegram of Feb. 28th concerning the Bureau of Fine Arts Bill. This bill has not reached the floor of the House. When it does, I shall be glad to consider same in the light of your suggestions.

I think I understand your point of view. As I recall, we discussed it at some length when you were here. I greatly appreciate hearing from you, and shall attempt to analyze the bill with your views in mind.

It is quite doubtful, in my humble judgment, whether the bill will be given any serious consideration.

With highest personal regards, I am, Sincerely yours, Albert Thomas.

●

(Telegram)

Telegram received. Should measure be brought up on floor of Senate, shall give earnest attention bearing in mind your views. Tom Connelly.

●

(Telegram)

Telegram regarding Bureau Fine Arts Bill received and matter is having my careful study and attention. Morris Sheppard.

●

A D. M. of A. official protest has been sent to Senator Elbert D. Thomas, Chairman of the Education and Labor committee by Secretary Soby—and also to all Conn. Representatives and Senators. The following letter, received by Senator Francis Maloney, Connecticut, from Senator Elbert D. Thomas, shows the D. M. of A. is obtaining the attention of the proper representatives at Washington in reference to the bill.

Dear Senator Maloney:

This is in response to your letter of March 8, concerning a letter written to me by Mr. Walter U. Soby, Secretary-Treasurer of the Dancing Masters of America, Inc., 553 Farmington Ave., Hartford, Conn., expressing his opposition to S. 3296, a bill which is being considered by a subcommittee of the Education and Labor Committee of which Senator Pepper is Chairman. It is my pleasure to inform you that the views of Mr. Soby will be called to the attention of the members of the Education and Labor Committee whenever this bill comes before them for consideration. Signed Elbert D. Thomas, chairman.

The Federal Arts Committee of New York who are responsible for the drafting of the bill held a meeting at the Hotel Astor, New York, March 21, 1938. The meeting was held for the purpose of reorganizing the committee. This has become necessary due to the opposition raised not only by dance teachers, but musicians, painters, sculptors, architects, etc. Mr. Raymond Bott, Past President of the D. M. of A. attended the meeting and has submitted the following report:

At the suggestion of Mr. Soby, I attended the reorganization meeting of the Federal Arts Committee at the Astor Hotel today. It was an important meeting and was conducted by Burgess Meredith, who made a lengthy report and discussed his work with the Federal Arts Committee, and also his contacts with the committees of the House and Senate. While no one spoke in opposition, I question whether anyone besides myself was present who was opposed, and I said less than nothing. They covered the controversy with Dr. Damrosch, Lawrence Tibbett and many others, and appointed committees to pull them back into line. The chief objection that they have had to overcome is that part of the bill wherein the trade union and labor organizations would have the controlling vote in suggesting a Commissioner and Regional Directors. This they have definitely left out of the bill, and if it would finally be enacted into law, the appointment of the Commissioner or Secretary of the Federal Arts Project would be left to the discretion of the President. The clerical hire, etc., would come under Civil Service.

They specifically mentioned that the personnel of the present Federal Theatre and other projects under W.P.A. would not be carried over, but only the continuation of any projects that have become semi-permanent.

They have had considerable opposition from the architects and one of the points that the architects have made that they will have to consider, is that government building projects cannot be supported under this Bureau of Fine Arts, the thought being that they are interfering too much with free enterprise. Naturally, the fundamental thought underlying the opposition to the bill is that all of the work planned under this Bureau would be paralleling established schools in all of the arts.

For the readers' information: Dr. Walter Damrosch appeared at the hearing at Washington and made a strong protest against the bill. Lawrence Tibbett, who was listed as Chairman of the Federal Arts Committee, has recently requested that his name be withdrawn. Ruth St. Denis was named Chairman of the Dance Committee, and she likewise has requested the withdrawal of her name.

Further Comment

It is reported that the Coffee-Pepper Bill is to be rewritten. There will certainly have to be many changes when it is rewritten due to the opposition raised by the various cultural arts. There are of course groups of artists in different lines who are desirous of seeing some kind of Fine Arts bill pass through Congress. As for the dance teachers, it will depend on how much opposition is made so that any kind of bill of this sort will not pass through the Legislature. We further hope that whatever does happen that it will not pass this session of Congress, thereby giving us time to have the bill adjusted so as to protect the dance teachers if such a bill finally does become a law.

New Affiliated Club

The application for affiliation with the D. M. of A. of the Tennnessee, Arkansas and Mississippi Dance Teachers Association has been received. When the application is favorably voted upon by the National and Club Delegate Directors, the Tennessee group will be known as Affiliated Club No. 23—with the

Members of the Western New York State Council of Dancing Masters who attended the Mid-Winter Convention in Rochester, February 13

D. M. of A. The new club was organized in February and has 31 members, but several more teachers are planning on joining at the April 10 meeting, which will be held at the Peabody Hotel, Memphis, Tenn.

Their Charter will be closed at this meeting. They are to hold an all day Normal Course and a business meeting.

The officers of the club are Miss Gladys Reeves, President; W. F. McLaughlin, 1st Vice-President; Mrs. Alena B. McDonald, 2nd Vice-President; Mrs. W. M. Smith, Secretary; Mrs. W. H. Smythe, Treasurer.

Washington Club No. 17

On March 20, the Dancing Teachers Club of Maryland, Virginia and Washington, D. C., held a very successful meeting at the studio of Miss Julia Mildred Harper in Richmond, Virginia. Miss Ruth Eleanor Howard, Editor of THE AMERICAN DANCER MAGAZINE, attended the meeting and gave a very interesting talk. The teaching program included Marian Venable, Character; Adelaide Courtney, Tap; Miriam Prettyman and Calvin Myers of the Thayer Studios, Ballroom. After the business meeting Miss Harper and her charming mother, Mrs. Irene Harper, served the members refreshments. The next meeting will be held at the Leroy H. Thayer Studios, Washington, D. C., June 19.

Boston Club Again Makes Record

The Dancing Teachers Club of Boston No. 7 have their entire membership in good standing in the D. M. of A. This is the fourth consecutive year that the Boston Club has made this fine record. Their Club also has the largest membership of any club in the D. M. of A. and credit is due their secretary, Miss Hazel Boone for the prompt collection of dues from 109 members. Miss Jean S. Page of Allston, Mass., joined the Club in March. The election of officers took place in February and all of the 1937 officers were reelected. They are to take office again in April. The last meeting for the season will be held Sunday, April 24, 1938 (the fourth Sunday instead of the third on account of Easter). Bill Robinson gave a group of Boston Club members a lesson in the "Scrunch" March 29 at Miss Boone's Studio. Announcement of the Annual Convention of the Boston Club had been made. It will be held at the Hotel Bradford, September 6 to the 9th. Miss Hazel Boone is Chairman for the Convention.

Michigan Club No. 4

The Dancing Masters of Michigan, Affiliated Club No. 4, held their Annual Spring Normal School at the Book Cadillac Hotel, Detroit, Michigan, on Sunday, March 27, 1938. It was a six hour program and the faculty for the day included Fran Scanlan, Tap teacher; Berenice Holmes, Ballet; Donald Sawyer, Ballroom, and Phil Osterhouse, Novelty Recital Dance. The meeting closed with a banquet. Jack Frost, treasurer of the Club, reports "the Spring Normal School was the best ever. About 70 teachers attended and the work presented by the faculty was excellent."

Western New York State Club No. 8

Miss Dorothy Turner, Secretary, makes the following report: The Western New York State Council of Dancing Masters, Inc., Affiliated Club No. 8, held their mid-winter convention, February 13, at the studio of Gladys Bliss, 107 So. Clinton, Rochester, N. Y. The Del-Wrights of Oshkosh, Wisc., gave a five hour program in tap, ballet, acrobatic and ballroom routines. There were 39 members present and the meeting was a very successful one. A group picture was taken for THE AMERICAN DANCER MAGAZINE. At this meeting Mrs. Arthur Funk of Buffalo, N. Y., and Mr. Joseph McKague of Rochester, N. Y., were elected to honorary membership in the Council.

Connecticut Club No. 18

The regular meeting of the Dancing Teachers' Club of Connecticut, Inc., was held at Walter U. Soby's Studio, Hartford, March 20. The program for the afternoon was Tap by John W. Tye, Ballet by Florence M. Greenland, Ballet and Tap Combination by Flora E. Benjamin, and Ballroom by Sarah S. Estlow. The club voted not to hold a meeting in April, but plans are being made for an all-day session to be held on Sunday, September 25th, at the K. of C. Hall, Hartford, Conn. Sarah Estlow is Chairman of the committee. Mme. Annette, President, presided at the Business Meeting and two new members were admitted to the club, William Donavan, of Middletown, and Mildred Gorrington, of Stamford. Mme. Annette was given authority to appoint a Delegate Director for the D. M. of A. Convention.

Wisconsin Club No. 12

Adele Artinian, Treasurer of the Dancing Masters of Wisconsin Affiliated Club No. 12, reports that they had a very successful meeting, March 20, at the Plankington Hotel, Milwaukee. A banquet was held with a floor show presented by pupils of the members. The Coffee-Pepper Bill was discussed at their business meeting and much opposition to the bill was expressed by the members.

South Texas Club No. 3

The March meeting of the South Texas Association of Dancing Teachers was held at the Buccaneer Hotel, Galveston, Sunday, March 27.

California Club No. 13

Mrs. Agnes Williams, Publicity Chairman, reports: The California Association Teachers of Dancing, Club No. 13, held the March meeting at Wyatt Sisters Studio, San Francisco. There were demonstrations of ballet by Thyrza Hunt, tap by Dorothy De Vere and ballroom by Julio Ramaciotti. At the meeting the Coffee Bill was widely discussed and a wire protesting against the bill as it now stands was sent to our Congressman by the Association and each member individually is sending a wire. It was also decided to call a mass meeting and open forum of all teachers of dance, music, and voice at the MacFarland Joy Studio, San Francisco, March 20, for further discussion of the bill. On March 5 we gave a formal dance for members and their friends at Marion Belle White Studio, San Francisco, for the purpose of raising funds for our convention. The party was a big success. The next activity will be a membership tea and open house to which eligible nonmembers will be invited. The tea will be held at MacFarland Joy Studio, San Francisco, and will be preceded by three hours of instruction. Dorothy Devere, Tap; Lodena Edgecombe, Ballet, and Marion Belle White, Ballroom.

Florida Club No. 2

The Florida Society of Teachers of Dancing held their first meeting of 1938 March 13 in Orlando at the Orange Court Hotel. There were 19 members present. Mrs. Grace A. Thomas, newly elected president, presided. Mrs. Thomas appointed Miss Kent McCord and Miss Zena Morrell on the Publicity Committee. Miss Ella Mae Holder was appointed general chairman of the Program Committee. "The teachers are very much interested in the camp plans for the D. M. of A. The plan seems to be to rent a camp, not buy one. The camp in mind is near Albany, N. Y., and seems to be a well fitted camp-site. We are very much against the Bureau of Fine Arts Bill. It was voted that the D. M. of A. be given full authority to act for the Florida Society. Mme. Mascot Moskovina taught Toe Bar Work and Toe Dance. Joycelyn Manville

(*Continued on page 35*)

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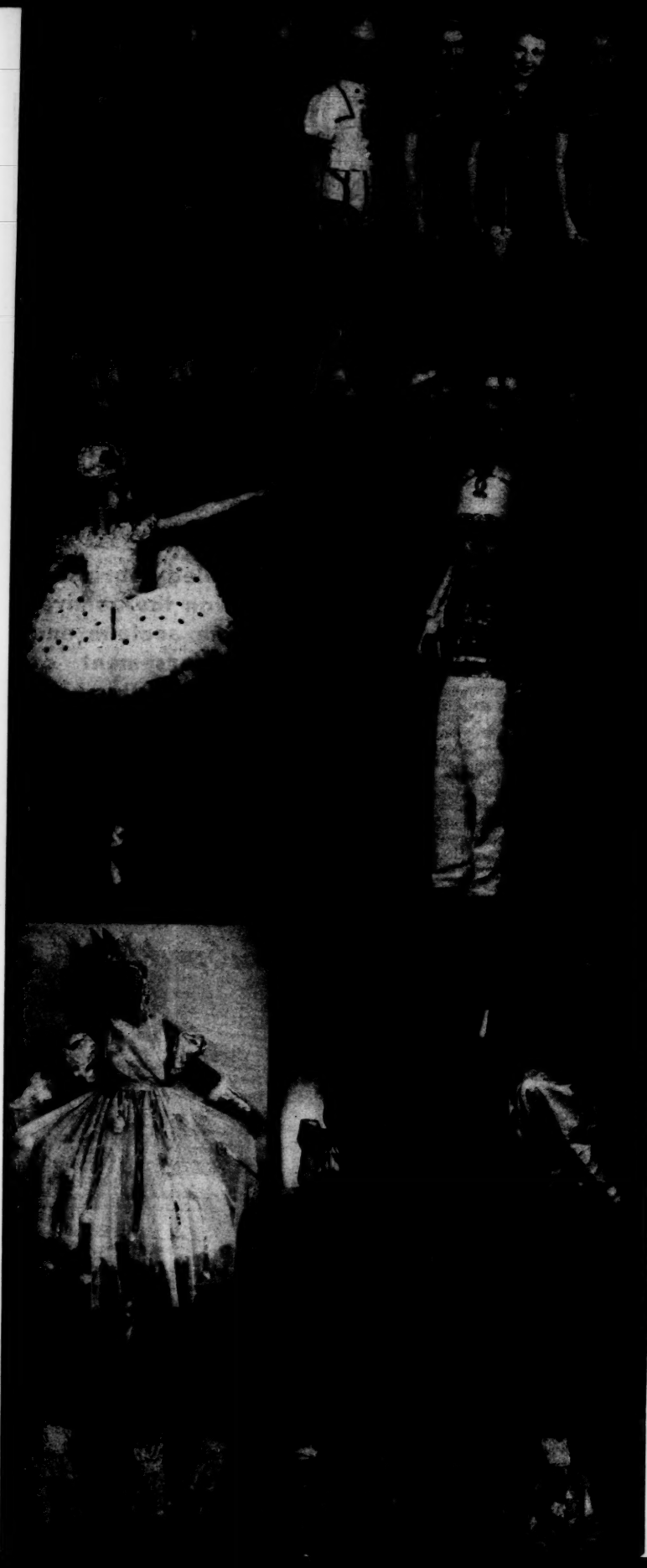

Student and Studio

● NEW YORK, N. Y.—Bill Meeker and Alma Morgan of the Donald Sawyer Studios introduced the *Cherry Hop* at Sherry's for the Skidmore Alumni Clubs of New York, New Jersey, Westchester and Long Island, April 2nd. Mr. Sawyer himself was Master of Ceremonies at the affair.

●

Jack Dayton is leaving Cliff Ferre to teach in his place at the New York studio this summer, while Mr. Dayton instructs for the D.M.A. in New Orleans. Mr. Ferre will assist during the rest of the summer and will present Mr. Dayton's material while he is away.

●

Adolph Blome has been engaged to teach the ballet for the Children's Opera Company production of *The Mountebanks*. A cast of at least 75 children will be used in three ballet numbers.

●

Boris Novikoff's Russian-American Ballet will present a program of three numbers at the Little Theatre of the Brooklyn Museum, April 24.

● SCHENECTADY, N. Y.—Charlotte Carlton, protege of Gertrude Blanck, is now in New York studying with Mordkin. Her work was favorably commented upon by Russel Markert and Johnny Mattison.

● SOUTH ORANGE, N. J.—The Leona Turner School is busy preparing for their recital, to be held the third Friday in May. Professional students of the school appeared at the Maplewood Country Club for the four Service Clubs of South Orange and Maplewood, and for Our Lady of Sorrows Church in South Orange, February 28.

● DENVILLE, N. J.—Edith Emmett's pupils took part in the annual circus of Morristown's Y. M. C. A., where she conducts dance classes, March 24-26. The Duryea Studios, of which Miss Emmett is an associate, held a Washington's Birthday Dance at the Parc Vendome. Her pupil, Elizabeth Bandura, gave an exhibition of character and tap.

● BOSTON, Mass.—Adolph Robicheau will give dancing classes at Ogunquit, Me., this summer.

● ATTLEBORO, Mass.—Janet White presented *Kiddieland Follies* for the Murray Universalist Church, with thirty pupils participating. Miss White and her assistant, Marion Luther, judged the Prize Waltz at Hixon Hotel, February 20, for the North Attleboro Athletic Association.

● NASHUA, N. H.—Abbie Tilsley presented *Impressions of Faust* at a concert by the Concord Music Club at Memorial Parish House, February 16. Charlotte King, for nine

---

Top: WILLA HILL, NELDA ROTHWELL, MARY VIRGINIA HARDING, BETTY JEAN STOREY, PEGGY SPRIESTBACH, BETTY LOU ERICKSON and EMMA LOU HALL of Georgia's Dance Studio, Moscow, Idaho

Second row: GLORIA CANNAVO, pupil of Elin T. Olson, Providence, R. I.; and ARTHUR SCHERMERHORN, pupil of Oscar and Gertrude Hallenbeck, Albany, N. Y.

Third row: ROSIE GEOFROY, ballet pupil of Marie Palmer-Chizzola, Trinidad, B. W. I.; and DOLORES and JUNE DITTBERNER, pupils of Giovanna Markasi, Mason City, Iowa

Bottom row, left to right: ANN WEBB, BILLIE BURKE KIMBLE, EVELYN DAVIDSON, HELEN MARIE CALDWELL, JANET PICKETT, CLARA SIMON and SIS LOWERY, students of Mary Lou Gregory, Demopolis, Ala.

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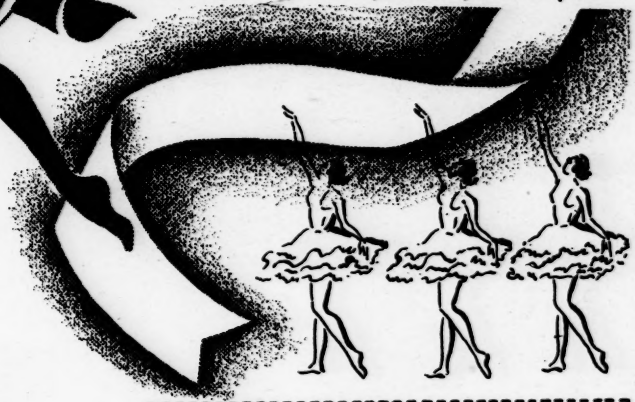

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years a pupil of Miss Tilsley, has been doing night club work in New York for several months.

● ALLENTOWN, Pa. — Claire Miriam Leeds gave a lecture-demonstration of the modern dance with her concert group at the March meeting of the Green Room Club, Cedar Crest College, March 6.

● WASHINGTON, D. C.—Irma M. Baker opened a studio of dancing at Moose Lodge during February.

● WINCHESTER, Va.—Dorothy Ewing presented her advanced pupils at the George Washington Hotel, February 25, in a private performance to a limited audience.

● LOUISVILLE, Ky.—The Freiberg School produced *Sunny Skies*, a show in musical comedy style, February 4 and 5 at the Scottish Rite Temple.

● ST. AUGUSTINE, Fla.—Bonita Richardson presented a program, March 17, at St. Joseph's Academy in the Convent Gardens; March 19 at the Lion's Club Banquet in Gainesville, and March 23 at the Purim Ball.

● TAMPA, Fla.—The McCord School is opening a branch in Seminole Heights, where dramatics and music will be taught in addition to dancing.

● SOUTH BEND, Ind.—Marie A. Buczkowski spent some time teaching in Poland last year, and expects to go back there during the summer of next year. She was very pleased at the reception of her professional appearances in that country.

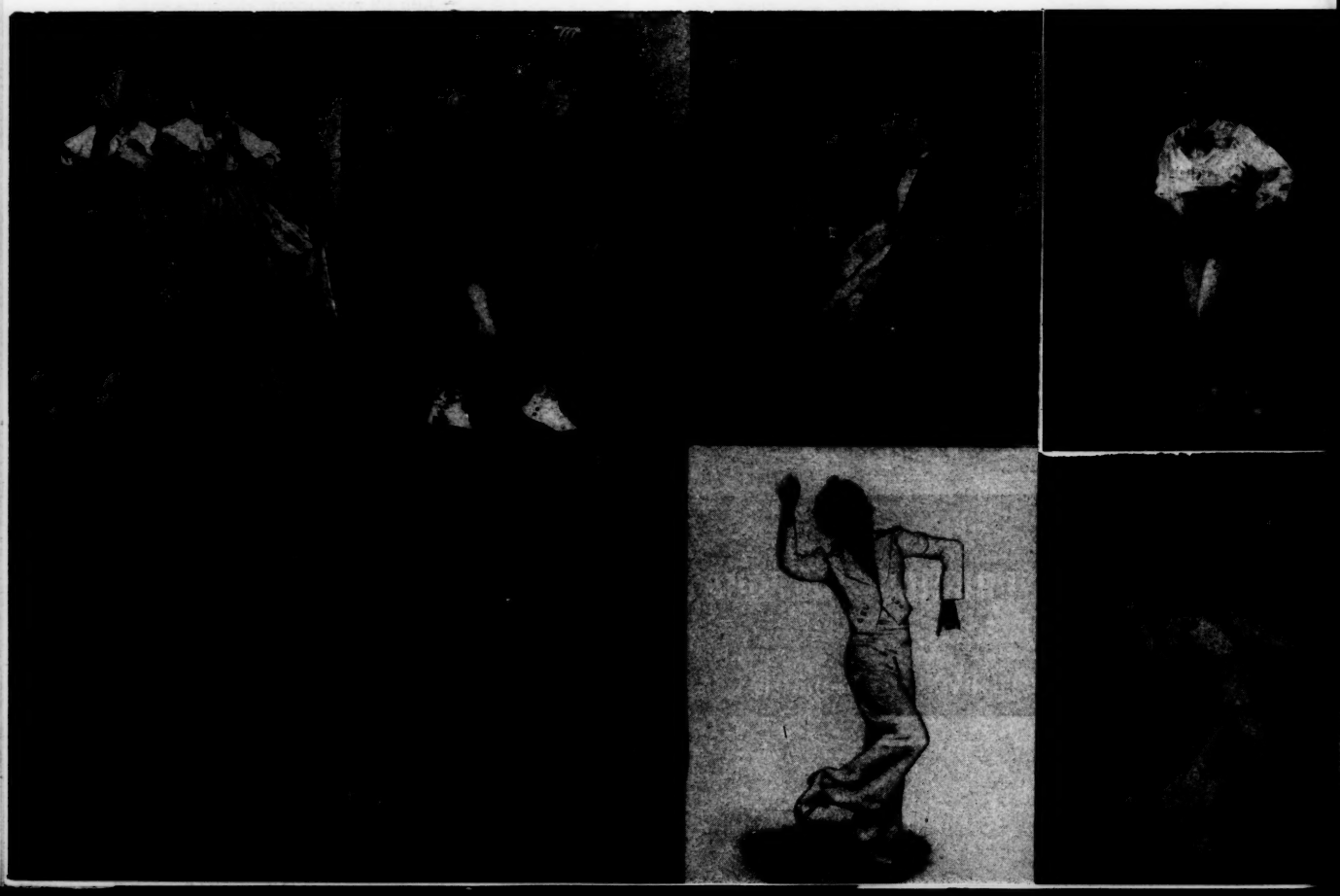
● FAIRMONT, W. Va.—Anne Stout, pupil of the Morgan Studio, danced recently for a fashion revue and will play Snow White in *Snow White and the Seven Dwarfs*, to be given in June.

● YOUNGSTOWN, Ohio — Betty Jean Brown, pupil of Mathilde Fisher, danced on a program which the school arranged for the Visiting Officers of Co. H, National Guard, March 29.

(*Continued on page* 38)

Left to right: CLARA FLINT, DOROTHY PYLE, VIRGINIA WILL, HARRIETT HILL, ANN RUTLEY, JEAN HILL, MARGARET CONN, MARILYN FULGHAM and MARY ELLEN GILLESPIE, in a revue of the Kathleen Brennan Studio, Daytona Beach, Florida

Top row: MARY LOU HESSLINK *and* BEBE BURINGAME, *pupils of Florence Hunting, Grand Rapids Mich.;* JO CLAIRE STALNAKER *and* RUTH OATES, *Toronto, Ont., Canada;* EVELYN *and* LEONARDO, *adagio pupils of Grace Bowman Jenkins, Decatur, Ill.;* CHARLOTTE SIMON, *who is studying with Frank Hall, New York City*
Bottom row: RAMONA HAWKINS, *pupil of the Ramona Studios, Charleston, N. H., and Springfield, Vt.;* BETTY MCCOLL, *student of Dorothea Oates, Toronto, Ont., Canada;* CLAUDIA DRUSHKE *of Milwaukee, Wisc.;* DOROTHY HARDY, *member of the cast of Shubert's "The Three Waltzes," a former pupil of Charles Henkel and Miss Douglas Humphries, Newport News, Va.*



D. M. of A. BULLETIN

(*Continued from page* 31)

demonstrated. Mme. Moskovina's work was well received. Peggy Pierce, assistant of C. L. Ebsen, presented an Intermediate Tap Routine. Miss Pierce's work was very well received. Ella Mae Holder taught a Novelty Tap and Song Routine, *Doin' the Ducky Wuck.* Miss Holder presented five of her young children in this number and the teachers were very enthusiastic about it. An open discussion on Ballroom Work took place. The new Cherry Hop was demonstrated by Helga Ebsen and old fashioned Square Dances were demonstrated. Children in all parts of Florida are very interested in the old dances."

Jacqueline Dorminy Entertains Dancing Masters of North Carolina at Informal Tea

The Dancing Masters of North Carolina, Club No. 15, held a business meeting in Winston-Salem, N. C., Sunday, March 13th, 1938, with Jacqueline Dorminy and Floretta Baylin as hostesses. Miss Dorminy planned a special program of work for the guests. Upon their arrival at two o'clock, a one hour class was offered in Ballet by Alexis Kerenoff of the Kerenoff Studios in Greensboro, N. C. Following this, Miss Dorminy taught a group of Baby Dances for the pre-school age children. After the work, guests were invited into the Ballroom Studio where delicious punch and cakes were served. Floretta Baylin presided at the punch bowl, assisted by Miss Margaret Trivette, the Studio Secretary. Miss Louis N. Williams, president, called a meeting of the Grand Body. Special attention and preparation was given to the State Contest which is to be held in Winston-Salem Easter Friday and Saturday. Since the contest which was held last year was such a splendid success, greater plans for a much larger attendance is expected this year. The highlight of the day was a presentation of the Winston-Salem Civic Ballet under the direction of Jacqueline Dorminy. This Ballet, which boasts the largest group of adult Ballet Dancers in the state, did *Chopiniana.* The complete Ballet will be given at the Carolina Theater, March 23. Those dancing in the Ballet were: Alma Moore, Mildred Reece, Carolyn Salmons, Katherine Smith, Dorothy and Valeska Fulton, Jose Bledsoe, Virginia Hammons, Holas Swing, and Clyde Linville. Those who attended the meeting were: Louise N. Williams, A. Louise Williams, Sarah Price, Juanita Rios, Mr. Satterfield, Vera Allen, Alexis Kerenoff, Josephine Baker, Margaret Wall, Mrs. W. E. Davis, Bill Davis, Billy Clower, Floretta Baylin, Jacquelin Dorminy, and Charlotte Holden.

Cleveland Club No. 16

Miss Larue C. Hope, secretary, reports: The Cleveland and Ohio Dancing Teachers Association voted to extend and express their heartfelt sympathy to Leona Whisler in the recent loss of her husband. Miss Hope has been appointed Delegate for the D. M. of A. Convention, and W. D. Lynch appointed Alternate.

Georgia Dancing Masters' Association No. 22

Jack Rand, secretary of the George Club No. 22, makes the following report: The Georgia Dancing Masters' Association, Affiliated Club No. 22, held a monthly meeting on March 6 at the Bernorace Studios in Macon, Ga. Bert Bertram of Augusta was elected D. M. of A. delegate-director. It was voted to hold the next meeting in Rome, Ga., at the Greystone Hotel, April 10. Francis Rand and Edward Hurst, Jr., taught tap. S. Louis Domb instructed in ballroom dancing. D. M. of A. certificates and pocket-cards were introduced to the rest of the gathering. Arthur Bertram, Jr., gave a talk on studio publicity and advertising layout.

The significance of receiving a D. M. of A. charter was explained to the members by the president, who with suitable ceremony presented the charter to Anita Abbot, of Waycross, Ga., the Charter-Bearer of the month. Under the plan, inaugurated by the Georgia club, the members take turn in alphabetical order to have possession of the charter for a month, during which time the possessor is known and honored as Charter-Bearer.

Ruth St. Denis sent a very nice message to the assemblage.

After the meeting a luncheon was served, and all enjoyed Southern dainties. The Mayor of Macon, who was out of town, sent a message through the Secretary of the Chamber of Commerce, who addressed the meeting briefly and welcomed the gathering to the city.

Secretary's Note: The Ga. Club has adopted some unique ideas. First, the lending of the D. M. of A. Charter for one month to each member has been instituted. Members will receive the Charter in alphabetical order. They are to display it in their studios.

For a membership drive the State has been divided into three sections, Northern, Central and Southern—three committees have been appointed. For the Northern Division the committee appointed is Helen Wilson, Chattanooga, Tenn.; Rob Rounsaville, Rome, Ga.; Marion Rhyne, Athens, Ga. The Central Committee appointed is Marion Bailey Springer, Atlanta, Ga.; Jane Boyd, Atlanta, Ga.; S. Louis Domb, Atlanta, Ga. The Southern Committee appointed is Horace Herring, Macon, Ga.; Gertrude Williams, Savannah, Ga.; Anita Abbott, Waycross, Ga. Friendliness and helpfulness has been very strongly advocated in the Georgia Club.

The following quotation was recently sent the members by President Bert Bertram: "Remember: In our club we are anxious to help each other—that's the reason for our being—so come to the meetings with the thought in mind that each member is there to help the other and in his heart is a desire to be of some service to his fellow member. Let's all demonstrate that feeling of helpfulness, one to the other, at our next meeting, which really will be our first regular meeting. A splendid program has been arranged. Let's not forget, too, that we shall display our friendliness and helpfulness for fifty-two weeks in the year. Make a point of visiting with each other. If making a trip, stop over and say 'Hello' to any member who is in any town through which you pass." Friendship in the Dance Teacher profession, especially among competitors in the same city or town, does not prevail everywhere. There are many localities where the Georgia policy of urging more friendship among dance teachers would be a great benefit. If more groups of teachers would get together, many petty jealousies would be overcome and a better feeling would be created all around.

Affiliated Club No. 19

The Heart of America Dance Association held a very successful meeting March 20 with 39 members and assistants present. A picture was made and sent to THE AMERICAN DANCER.

The members present were all very enthusiastic over the way the dances were presented by Miss Edna McRae of Chicago, Mr. Edward H. Fish of Omaha and Miss Arnett Anderson. Miss McRae presented five complete dances and won her way into the hearts of every member present with her pleasing personality and her clear and concise way of presenting her work. This is the first time Miss McRae has ever taught for a Dancing Teachers organization and we hope to have her with us again real soon.

Hearty congratulations were extended to two of our members who were married December 19th. Miss Velma Ruth and Mr. Forrest Shane.

Miss Helen Sullivan was present again after an illness of nearly two months.

The members present voted to write our Senators and Representatives opposing the passage of the Coffee-Pepper Bill collectively as a body and also each member present is going to write a personal letter.

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D.T.B.A. BULLETIN

by THOMAS PARSON
Executive Secretary

At its regular monthly meeting, held Sunday, March 27, at the Hotel Park Central in New York, the membership of the D. T. B. A. unanimously approved a new and stringent Code of Ethics and Advertising Rules and Regulations. The rule suggested last year by the Association to the larger newspapers in New York, and put into effect by them, was included in the new code. It reads as follows:

"A member of this Association shall not print or publish, nor cause to be printed or published in any form whatsoever . . . the price of lessons, instruction, or courses of lessons or instruction, unless the amount of time and type of lesson is also stated."

Immediately following the acceptance of the new code the Association went on record as being in favor of a complete elimination of the mention of prices of dance lessons in newspapers in the Metropolitan area of New York City. Several newspapers have already expressed a desire that something be done to *clean up* their columns of a condition bordering closely on a price war among certain dance schools in New York. Several schools, themselves, are working together on a plan to rectify the damage already done in quoting misleading prices.

During the demonstration period Genevieve Hageman of Brooklyn presented an advanced ballet number, and Roy Walker of Holyoke, Mass., taught an intermediate tap routine. Frank C. Barber, Associate Editor of *Musical Advance,* delivered a most interesting lecture—*Ballet of the Future and Symphonic Choreography*—in which was outlined a new and pleasing approach to the study of the ballet. Riana Bori danced two charming Spanish numbers.

The next meeting will be held at the Park Central, April 24.

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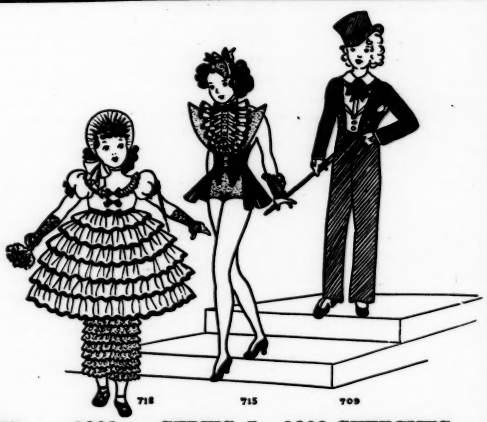
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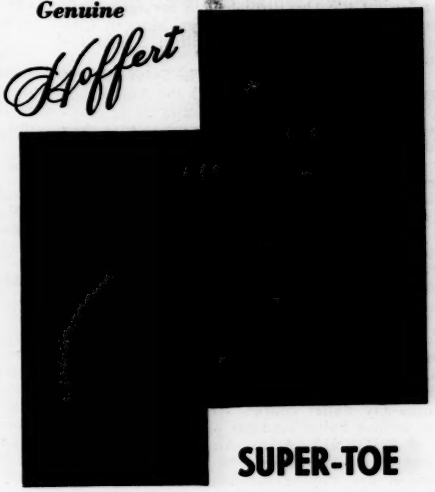

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STUDENT – STUDIO

(*Continued from page* 34)

● NEW ORLEANS, La.—Seven dance couples from the DeVillroi School have been appearing regularly at the Roosevelt Blue Room locally, doing different versions of the *Big Apple*. The Eisherlon Sisters have returned to the DeVillroi School to resume their training; Gonzales and Scarpenz, dance team, are using the DeVillroi Studio for rehearsal; and the Boudreaux Sisters from Morgan City commute weekly to the DeVillroi School for new routines.

● ANN ARBOR, Mich.—The Sylvia Studio gave a combined program with the Ann Arbor Civic Orchestra, February 21 and 22 at Slauson High School, with such success that they plan to repeat the idea next year.

● GALVESTON, Tex.—Leona Lucille Mellen arranged and directed the Junior Coronation and Pageant for Galveson's 1938 Mardi Gras, at the City Auditorium, February 26.

● DALLAS, Tex.—Sam Bernard teaches a special ballroom class of seven blind people every Wednesday evening. Mr. Bernard's method of teaching them by ear has brought quick results.

● SANTA FE, N. Mex.—Helene Mareau, former pupil of Adolph Bolm, who now operates her own studio here, and Dorothy Ann Teague and Maxine Parker of the Santa Fe School, brought Mr. Bolm to Santa Fe for a three-day ballet course, which was attended by serious ballet students of New Mexico.

● PHOENIX, Ariz.—Among the many successful pupils reported by the Gene Bumph School are Phyllis Kennedy, who played in the motion picture *Stage Door;* Martha O'Driscoll, now under contract to Universal Studios; Barbara Booth, appearing with Laurel and Hardy; Yolanda Benay, show girl and model; Vaneta Wade, personality singer and dancer, who appeared in motion pictures and night club work; Princess Neeahtha of the Pawnee Indian Nation, recently seen in *Hurricane,* and Zita Rae, who has just started her second year at the Silver Slipper Cafe.

● LONDON, England—The Mayfair School of Dancing, Singing and Acting, under the direction of Flora M. Fairbairn, presented a *soirée-dansant,* March 4, in Rudolf Steiner Hall. Her junior and senior students participated in the varied program.

TRAIL-BLAZER

(*Continued from page* 14)

of these performances, they will be a full-fledged dance audience.

Is there any impression that stays with him, out of the kaleidoscope of various audiences throughout the country? "Yes," he answered. "Wherever I go, they remember St. Denis. I rarely finish a program without someone coming backstage and asking about 'Miss Ruth.' They always speak of her with love and admiration."

With every tour he adds to the multiplicity of experience that has been his lot since he started out to dance before audiences that range in size from ten thousand at Lewisohn Stadium to ten in a small Connecticut town. And, more than personal gain, he insures for

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CHICAGO
by MARION SCHILLO

those who follow him an ever-increasing number of dance conscious individuals, both children and adults, who will be eager to see what every dancer has to offer.

Margot Koché and Walter Camryn were presented in a dance concert at the Miller School Auditorium by the North Shore Extension of Chicago Conservatory, January 26. The program included some original dance arrangements and *divertissements.*

●

The Virgayne Studio has been redecorated in red, gold and ivory, and is now a very pleasant place to work. Their November recital was held at Lane Technical High School and had an attendance of over 900.

●

CALIFORNIA
by DORATHI BOCK PIERRE

Ray J. Leslie has joined the staff of Marcella Rey's studio in Santa Monica and has recently opened his own school in Van Nuys.

●

Mills College is presenting a Spring Dance Festival with six events scheduled: April 13, Lou Harrison, talk on *Modern Music and the Dance;* April 20, Horton Dance Group, lecture-recital and a concert at the Community Playhouse, San Francisco, April 24; April 27, Bernice Van Gelder and Group, talk and demonstration of *Modern Dance Choreography;* April 29, Mills College Student Dance Program; and May 11, Maxine Cushing will talk on *Dance on the Pacific Coast,* followed by a short dance program.

●

Johnny Boyle is leaving shortly to appear at the Roxy Theatre in New York with his clever *finger doll* dance.

●

Lynn Buchanan, director of the Correlated Arts Group, is sponsoring a series of lessons by Doris Humphrey and Charles Weidman during their stay in Los Angeles.

●

Lester Horton and his Group are appearing in concert at Carmel, April 22.

●

Tilly Losch danced three numbers in concert with the San Francisco Symphony, March 11 and 12.

●

The little arabesque figure which Ernest Belcher has used as a symbol for many years is taken from an arabesque study by the sculptor, S. Yourievitch. The statue, an importation, was brought over by an art connoisseur and found its way into Mr. Belcher's studio in 1929. Done in bronze, the figure measures over 27 inches in height and is so perfect in every detail that Mr. Belcher adopted it and has copyrighted it as the insignia of his school.

●

CANADA

● TORONTO, Ont.—Constance McCormick has trained a group called the *Four Dancing Rockets,* who entertain at parties, banquets, conventions and floor shows. These talented young ladies are in great demand for local entertainments.

● TRAIL, B. C.—The Barrieau school provided entertainment for the Knights of Columbus recently, presenting a program by their students with Mr. Barrieau contributing an exhibition of tap dancing.

Summer Normal Schools

Heretofore, Mme. SONIA SEROVA has taught on convention faculties during the summer, making her material available in two or three different places. This year she will present her new material only at the Hubbell-Serova normal school.

This school has also announced the addition

TOMMY HITCHELL, *pupil of Christina Brownsweiger, Bayonne, N. J.*

to its staff of HARRY WYCKOFF, who has worked especially hard on arranging novelty acrobatic routines. EVELYN HUBBELL will teach the very new *La Conga;* and JACK DAYTON plans to present new material all summer. The new system of territorial registration means that no two teachers from the same city will get the same material, and insures exclusive material to one teacher from each town.

●

DONALD SAWYER will not follow the usual normal school plan this year, but will present new material each week all summer. Individual attention will be paid to each teacher, according to her needs; and they are already writing in to tell Mr. Sawyer what material they would like in particular. Their requests will help him gather the needed work in time for the summer courses.

●

FELICIA ARONS, who will conduct a European tour, recently received a confirmatory telegram saying that hers will be the only American group to study with Kurt Jooss this summer in England. Miss Arons' tour will also have the benefit of four days' work with Mme. Olga Preobrajenska in Paris.

●

CLAIRE LEA STUART will give individually created routines to teachers in ballroom, toe, etc., during the summer. She has a proven plan for adults, whereby the parents of her child pupils will take morning dance exercise classes. This is in line with her Physical Re-education program which has proven so successful during the past year.

●

ALBERT BUTLER announces a most comprehensive normal course for teachers of ballroom dancing, with special material for the teacher of physical education, natural dance rhythms and body posture. He incorporates modern concepts of body mechanics and social dancing becomes not only fun, but has an added value toward improvement of health. There are three distinct courses offered.

●

ERNEST CARLOS has an all-star faculty this summer which includes Constantin Kobeloff, Jack Riano, Frances Cole, Eddie Chavers, Angel Cansino and Eugene Von Grona. An added attraction is the addition of Fred Le Quorne to the summer school.

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5. Easter Lily—Classical Toe Solo. Advanced—A beautiful number ——— 3.00
6. Grecian Frieze—Classical Group. Advanced—Panels, using 16 dancers ——— 4.00
7. Novelty Drum Dance—Advanced Toe—Group 3 dancers, who dance on drums ——— 3.00
8. Novelty Chinese Fan Dance—Solo Toe. Advanced—An interesting number ——— 3.00
9. White Peacock—Classical Toe Solo. Advanced—A long train is used ——— 3.00
10. Danse Piquant—Novelty Duet—Large hoops are used. Intermediate Toe ——— 3.00
11. Iridescent Bubble—Interpretive Solo. Intermediate—Large balloon is used ——— 2.00
12. A Hunting We Will Go—Novelty Group—Intermediate Toe—12 dancers in this number. Riding crops used ——— 4.00
13. Skaters Waltz—Novelty Toe Solo. Advanced—Effective novelty number ——— 3.00
14. Russian Boyar Dance—Character Group—16 dancers. Intermediate—Boyar meaning a Noble. Danced with great dignity ——— 3.00
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Shopping Gossip

by SALLY

Have we ever told you about 'Pliofilm'? The Maharam Fabric Corporation is reporting a far greater demand for it this year since so many dancing schools and costumers are beginning to realize its many advantages. This material can be secured in transparent, opaque and metallic colors. And, what's more, it can be sewn and pleated! *Sketches* is the name of stunning book of stunning costume sketches by Jac Lewis, which is being enthusiastically received. Bound into regular book form, this is a volume that should be in every dancing teacher's library for reference. A trip to Maharam's is proof that the dance recital season is in full swring, for Maharam's is teeming with activity—the sales force has even been enlarged to take care of this year's unprecedented demand for their fabrics, trimmings and accessories!

●

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●

Tyrolian prints are the very newest thing according to Dazian's, and, not only do they lend themselves to clever costumes for recital use, but they are being used by many smart dancers and teachers for dresses and bathing suits for summer wear! These are authentic prints on good quality cotton—and about the newest and smartest thing Broadway has seen in some time. In fact, Dazian's entire line of authentic peasant prints is something to write about . . . something very much in the Dazian manner.

●

The idea of a department store for dancers and dance teachers is the idea upon which Baum's of Philadelphia was founded. And it's rather an exciting idea for an inveterate shopper like Sally, for there are three floors of dance supplies—everything from cymbals to hula skirts!

●

Gustave Wallenberg, German actor who has been under contract to Paramount, ordered special shoes through Capezio's California branch to be delivered to him in New York before he sailed for Germany on April 3. Among other dance celebrities who are depending on Capezio for shoes are Kathryn Mullawney of The American Ballet, and the entire cast of the Ballet Caravan. Capezio made a big order for them before they left on a tour to include the South and Cuba. Incidentally, Capezio is doing something interesting for teachers. Believing that the merits of the teaching are reflected in the quality of the recital and that the best results can only be obtained in well constructed shoes, Capezio has published a special folder to help teachers impress parents with the importance of the correct dance shoes. These folders will be sent to teachers to be put on the bulletin board, and additional copies to give to mothers can be obtained by writing them.

●

Bernard Wagner of Wagner-Mage reports that he has received any number of letters of commendation from teachers who appreciate the special service he renders in giving three estimates on materials for every costume. You see, he quotes prices for inexpensive, medium and fine grade materials so that the selection can be made according to the pocket-book. This has inspired so much confidence, he says, that many teachers have even left the final selection of quality and color up to him!

●

Two decades of service to the dance profession means two generations of dancers. . . and Jack and Harry Hoffert of the Chicago Theatrical Shoe Co. are having the privilege of serving the second generation of dancers by fitting them to the same kind of shoes their mothers wore in the dance schools of Chicago and the Mid-West.

●

Babs Wilson, of Aberdeen, Scotland, has written to Associated Fabrics in commendation of their sketches which she thinks are "marvelous," and she says, "I hope to visit the World's Fair next year and then I will be in to see all of your materials." Associated also reports that the vogue for Stroblite is little short of phenomenal this year. The last two weeks in March saw a number at Radio City Music Hall using this popular effect, and the following week the Roxy stage show went Stroblite with hoops! At the same time the Canadian ice skating carnival that ran for four days to packed houses at Madison Square Garden offered many unusual costumes in Stroblite fabrics that were sensational.

●

Mr. Rightman of Leo's Advance Theatrical Shoe Company, Hollywood branch, is kept busy filling motion picture orders, sometimes having to make up large orders of boots and special shoes on only a few hours notice. He made all of the slippers for "Rosalie," including Eleanor Powell's, but air expressed the men's shoes from Chicago. Mr. Rightman thinks it is "fun" working out special orders such as the construction of a light soft-toed ballet slipper for Fred Astaire onto which they cunningly fastened small taps so he could go from ballet steps into taps.

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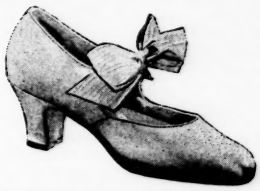

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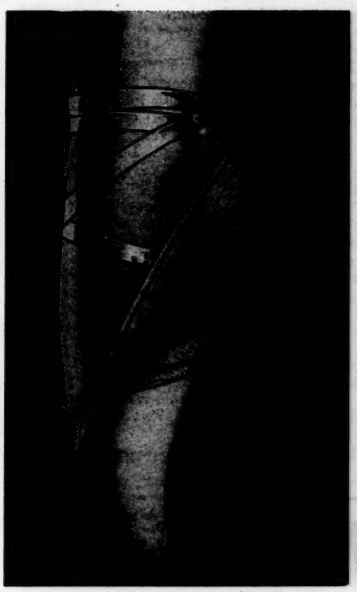

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A DANCER'S DIARY

(*Continued from page* 20)

just make a wild guess she *didn't* take a ferry to Jersey and go straight up the parkway along the river. We can make time in one direction, anyway, and it might just happen to be the right one." We rolled into heavy traffic.

"But if it isn't?" I asked.

"They'll trace her and hold her where she stops by phoning ahead," Mr. Vogland reassured me.

"Then we *will* find her!" Suddenly I felt happy inside. I had thought it was all so difficult and Mr. Vogland was turning it into a possible thing.

"Tell me, why did Betty run away from town? She seemed a cheerful sort," Mr. Vogland asked me as we swung into the parkway and followed the Hudson River.

I told him about Betty's fear that she would not be able to pay her rent. I also explained that I had invited Betty to come and live with me.

"Well," said Mr. Vogland, swinging the car to the right, "before we get to Washington Bridge, let's duck in here and find a drug store. I'll call Ned up again."

It seemed hours before we finally did find a store on Broadway. Mr. Vogland hopped out and I felt as if three hours had gone by before he came out again. My hands were cold, too, from doubling up my fist with excitement, and the hurried feeling inside of me was making my stomach turn round and round.

I was almost sick when Mr. Vogland came to the car. His face was grim. He edged into his seat slowly.

"Listen here, Dorina, I don't think you'd better come any farther; you go on back to your dancing class and I'll bring Betty home."

"I'll not go back," I nearly shouted. "Has anything happened to her?"

"Well, Ned reports this." Mr. Vogland took one look at me, decided I wouldn't get out and we started on again. "They've located a little place out the way here about five miles where a girl of your description of Betty, was seen thumbing a ride. She finally got in a dark brown sedan.

"Then, just a second before I called a rather incomplete report came in that said that a brown sedan was in a little smash-up up in a place called Rush Falls. Three people were in it, and Ned says the report includes a man, a woman and a young girl. Now, do you want to go back while I—"

"No," I said, and my heart bounced round and round inside me, my throat was dry. "Let's take a chance and go on and see who it is. I'd never forgive myself if it was Betty. I'm not scared."

"You're scared to death, but you're a real friend." Mr. Vogland gave me a look that made me feel more steady.

"It's right along the way here. So let's cut open on this car and see how much time we can make."

Somehow I didn't feel like talking. And I couldn't relax against the seat back. I sat hunched up with my eyes staring at the road and tried to keep thoughts of the accident from crowding through my brain. I knew if I let my imagination run away with me I would really be frightened and wouldn't be any use to Betty at all.

The car just seemed to whizz along, and as trees and fields began to roll by us, Mr. Vogland asked:

"Hasn't that girl any parents? Anyone to take care of her at all?"

"No," I answered. Mr. Vogland didn't say anything for some time. Then he spoke:

"Well, she's got two good friends, anyway, she'll have to admit that."

"I'm glad you feel that way," I said, getting all choked up inside. "I guess she'll be glad to know that right away."

I was looking at the flying telephone poles when my eyes caught sight of a sign Rush Falls. My heart began to thump again. We rolled around a curve in the road, and there, right in front of us, all spread over the road and in the fields were what seemed to be hundreds of people. Two state police waved us to a stop. Mr. Vogland poked his head out of the window.

"Hi, fellows, Ned Brophy give you any orders about letting two people in to get a look at the girl in this accident?"

"Name?" one of the officers asked.

"Vogland, New York Monitor," Mr. Vogland said briefly. The policeman jumped on the running board. "Let 'im go, Mac!" he shouted, waving his gloved hand.

My eyes went right and left as we crawled along through knots of people talking in low voices. Then my heart went into my throat as I saw the car. It was brown and had run right off the side of a little bridge. There it sat, up to its fenders in the running water of a little creek.

The banks of the creek were sloping and an ambulance stood very near one of them. On the running board of the ambulance were sitting three people, and as we drew nearer I thought one looked terribly familiar.

I leaned way out of the car and shouted, "Betty! Betty!"

And Diary, I was right. I knew her for sure, the moment she got up and looked around at the sound of my voice. Then she saw me, gave a little shriek and came running.

"Hooray, she isn't hurt," Mr. Vogland mumbled as Betty rushed towards us. I was out of the car in a second and gave her a good hug.

"Ouch!" she squirmed. "I've got a cut on the back of my neck, of all places."

"We're so glad we found you," I kept repeating over and over. "Why didn't you come to me first. I'd have helped." Then Betty caught sight of Mr. Vogland.

"Oh, the publicity man!" she grinned and held out her hand. There were tears pouring right out of her eyes and she didn't seem to mind.

"I—" she tried to talk, "I didn't expect you to do this. I just wanted Dorina to know I liked her. She's the only friend I have in New York, you see. I don't know how to thank you—" she stopped.

"Listen," I said very fast. "You're not going to go baby tending. You're going to come back with us. Another friend of mine wants an apartment, and together, all three of us should be able to have a fine place. I'll tell you all about it later. Come on, get in."

Betty looked down. "I—I'd love to. If I—Dorina, I haven't a cent."

I grinned as I pushed her in the car.

"Well, my goodness, you don't need any money for a while." Then Mr. Vogland cut in:

"Here, wait a minute. Tell me now, anyone hurt, and who is it? Give me the news. After all, what am I here for?"

Betty pointed to the people at the ambulance.

"A Mr. and Mrs. Fenton of Albion took me in down the way here. They are awfully nice people. I might have started baby tending with them. They're only shaken up a bit. Not hurt, thank goodness.

"You see, Mr. Fenton swerved to avoid hitting a man who was walking across the bridge." She shuddered. "We didn't hit him, anyhow."

Then Mr. Vogland got out of the car and walked over to the Fentons. Betty and I sat watching him, then she turned to me.

"Dorina, I can't come to New York and let you pay my bills and all. I can't do it. It isn't right."

I stopped her.

"If I was down and out, I'd want someone to help me. Besides, I landed my job, you know, with the Metropolitan Ballet Company, so I can—" and then suddenly I stopped. I had dashed away from a ballet rehearsal under the direction of the great Lochinov. I had run out without a word, without any explanation.

Tony's words "If you leave rehearsal you know it's good-bye to the ballet group," gave me a sudden stuffy choked feeling.

I couldn't tell Betty I didn't know whether I was still a member of the Metropolitan Ballet or not.

Carma Lita Marracci

(*Continued from page* 17)

Her dance and her ideas come from everywhere. She not only admits it, she tells you eagerly. She is completely honest and candid.

Upon the walls of her small studio hang prints of the works of Marie Laurencin, Dégas, Van Gogh, Covarrubias; and a life-sized portrait of herself in costume painted by Helen Heim.

She says, "Have I been influenced by Wigman? Yes! Have I been influenced by Graham? Yes! Have I been influenced by Pavlowa? Yes! Yes, I am influenced by everything about me. I live today! I cannot live wholly in a modern world and not be influenced by everything with which I come in contact, people and events. But these influences are only of the most abstract quality; I never copy anyone, nor do I ever interpret anything in complete realism. I absorb everything about me, but interpret in my own medium to the best of my own feeling and ability. I live and have my being in a modern world. I am a modern American dancer!

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Members of the Louisiana Assn. of Dancing Masters, Affiliated Club No. 6, will be the convention reception committee and will entertain with a tea on Sunday afternoon, July 31st, at 4:00 o'clock. The President's Ball takes place Sunday Eve., July 31, at 9:00 P. M. Other evening events include Louisiana Assn. Night, Carnival Ball, Banquet and Ball, etc.

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BOOKS REVIEWED

Tango and Rumba, by Veloz and Yolando. Harper and Bros. $3.50.

Here is a book which should prove of special interest to the teacher and the pupil as well as to the professional dancer. Frank and Yolando Veloz are well-known both in this country and in Europe as one of the leading exhibition teams of our day. They are especially well known for their execution of these two dance forms—the tango and the rumba. Their book offers a simple and easy to follow course in these popular forms. There are thirty-four descriptions of the most popular tange movements; eighteen descriptions of movements of the rumba. There is also a section of the book devoted to "Form and Finish in Dancing," wherein Veloz gives simple and easy advice to the male dancer on how to lead, and Yolando offers suggestions to the feminine half of the team on how to follow.

There are over three hundred illustrations which demonstrate the fifty-two descriptions. There are also full page pictures of this famous team in action.

Here is a meaty book which should prove of inestimable value to teachers of the ballroom form as well as their pupils. It is without question the most thorough and concise manual of both the tango and the rumba in existence.

W. W.

•

The Business of Operating a Successful Dancing School, and Condensed Course in Stage Dancing, by Billy Truehart, Del Rio, Texas. $5.00 *each, both for* $9.00.

Mr. Truehart's first book, which deals with the business of running a good dance studio, contains a condensed and practical course in all the many phases of operating a school. The book is an excellent one both for the beginning teacher and for more experienced instructors.

The first section deals with such significant matters as how to get started teaching, tuition, studio location, rent, equipment, costumes, how to secure pupils, publicity and recitals. Complete study courses in ballroom dancing, ballet and toe dancing, tap and acrobatics follow the introduction. The remainder of the treatise is composed of routines which can be used with good effect by the proprietor of a dance school.

The second book of Mr. Truehart's set is a valuable work for students who wish to become professional dancers. It discusses professional stage bookings—how to get them and how to get experience before an audience, what pay to expect for stage dancing, and the relative value of radio and moving picture positions.

Two useful tap courses for stage work are included, one more advanced than the other, and a good number of routines add to the value of the book for potential stage dancers and for teachers who wish to place their pupils in the theatrical world.

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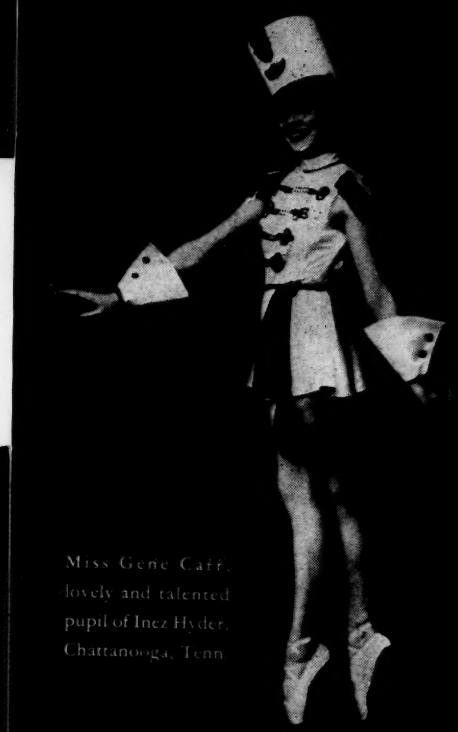

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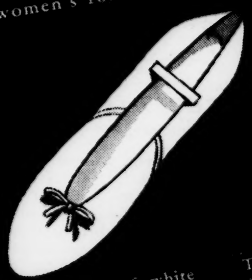

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DANCE EVENTS

(*Continued from page* 23)

Shawn himself, who interpreted the Horns, would suddenly appear and disappear until the effect was not without a highly humorous aspect.

Another point of criticism in many of the arrangements is that of too many steps which in their very nature are suitable, and already identified, as being only for women. An outstanding example of this was the flowing, graceful solo *Pierrot in the Dead City*, which was, however, exquisitely and feelingly danced by Mr. Mumaw.

Another inevitable conclusion is that Shawn should stick to the things he does do well, and often exceedingly so—the character and more personal things—and avoid the dramatic and too serious abstractions. Though the audience—strangely if perhaps understandingly so since these were clothed in an aura of ultra-art (if not much else)—displayed much enthusiasm for these compositions.

In general the performances were very well paced and presented with great variety in the large repertoire. However, more could have been done with the lighting at all times. Many composers from Bach, Beethoven and Brahms down were represented, with several compositions (mainly *O Libertad!*) by Jesse Meeker who was also accompanist at all performances—no mean contribution.

There are some distinct talents among the young men, aside from Barton Mumaw, whose facial make-up could be improved. Foster Fitz-Simons is one of these and deserves to be featured more as he is successful and convincing in his roles.

Others in the group and deserving genuine praise are: Frank Overlees, Frank Delmar and John Delmar.

●

LODA HALAMA, *Barbizon-Plaza Concert Hall, March* 13. Assisted by Gibash Trio.

This debut program by Loda Halama was comprised entirely of character dances. While it was obvious that the attractive Miss Halama has strength and a background of training she still has much to learn about subtle projection and dance arrangements. Also, since she is premiere danseuse of the Warsaw Opera she really should have included at least a sample of her ballet work.

●

ANNA SOKOLOW. *YMHA, March* 20.

Anna Sokolow again presented her familiar, well compiled program of solo and group dances. She has won much deserved recognition in the past season and bids fair toward becoming one of the established leaders in her field. In the future it is to be hoped Miss Sokolow will be weaned away from social themes to lend force to her work which needs no such stimulus.

●

CALIFORNIA
by DORATHI BOCK PIERRE

SHAN-KAR, *Philharmonic Auditorium, February* 14-16.

L. E. Behymer presented Shan-Kar and his company of dancers and musicians in two sold-out performances.

Shan-Kar's greatest contribution to western appreciation of eastern music and dancing lies in his ability to translate in understandable terms the rigidly controlled and exacting art which is dance-drama in the East, so that those who have never experienced any contact with this art form are completely enchanted by its beauty and significance; while dancers are amazed at the wonderful muscular control and a technique which responds immediately to any demand no matter how exacting.

While the world may gain immeasurably by Shan-Kar's dance researches in Benares, concert audiences will sorely miss his art.

Madhaven proved himself a dancer with tremendous vitality and vigor, somewhat lacking the great calm and repose which is so marked in Shan-Kar's work, but gaining enthusiasm with his brilliant personality.

Simkie's movements are so technically perfect one marvels at her ability to absorb so completely the Eastern art sense, and yet her personality has a youthful exuberance and a delightful sense of humor.

Vishnudas Shirali's playing of the Tabla, small drums, was one of the highlights of both performances and had to be repeated.

●

TRUDI SCHOOP, *Philharmonic Auditorium, March* 4-5.

Trudi Schoop and her company of clever dancers have become great favorites in Los Angeles, and not even a flood could keep the enthusiastic audience from missing her new ballet, *All for Love.*

Trudi Schoop's art is not a passing fad. She is a comedienne, and her ballets are all hilariously funny, but in each one also there is a tug at the heartstrings; emotionalism and sentimentality are present in abundance.

Her burlesque is never too broad, her satire never too biting. In her art and her ballets audiences find the release from drab reality which Americans expect of their theatre.

●

RAM GOPAL, *Wilshire Ebell, March* 11.

Ram Gopal, protege of a Brahmin priest, presented an interesting program of secular and religious dances.

Younger than Shan-Kar, not so completely the master of theatrical art, he nevertheless possesses the same Indian spiritual calm, giving the audience the unusual experience of ecstasy wholly separate from the physical.

After more experience he should be a brilliant concert artist, and he will be welcome in carrying on the art of India while Shan-Kar is absent from the theatre.

Teachers Mobilize

(*Continued from page* 31)

This we can do, and do now. The majority of us believe that a Bureau of Fine Arts is a worthwhile measure, one that will really raise the cultural standards of our country. We are agreed that the bill as it now stands defeats its purpose. Let us, the dancing teachers, take the lead in working for a bill that will serve the people unselfishly. Let us be the ones to awaken our colleagues in other fields to the seriousness of the situation.

Immediate action is imperative. My suggestion is that every dance club should call a meeting at once to which teachers of the drama, of music and other arts be invited, for the purpose of studying and discussing the present Coffee-Pepper Bill. Appoint a committee of teachers in your section. In turn, these committees should organize a national committee to represent the teaching fraternity at future hearings. Proponents of the bill have organized; their representatives have appeared at the hearings to present their arguments. We dancing teachers must do the same thing. I cannot stress too much the importance of organization so that those who present our case at future hearings may have the strength of your backing.

In that organization lies our power in getting a Federal Arts Bill which will work for the good of the majority, one which will not concern itself with relief projects, and will protect the large investments of the dance profession.

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MEXICAN FLOWER—In the Tango style of old Mexico. Finish should be played very fast.
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MOMENT LYRIQUE—Simple toe solo, ages 9 to 12.
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POLKA MIGNON
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POLKA PIQUANTE—We highly recommend this dance for all beginners.
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RUSSIAN FOLK DANCE
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UKRAINIAN DANCE—(Russian style)

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TWO LITTLE GIRLS IN BLUE

INTERPRETIVE AND MUSICAL COMEDY

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YOUNG AND OLD—(Dance with a mask)

MISCELLANEOUS

Dances with Music and Description

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DANCE TYROLESE—(Simple folk dance)
ECHO DE BALLET—(Advanced)
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GAVOTTE LADY BETTY—(Very simple)
MOMENT LYRIC
NA BEREGU VOLGA
NAUGHTY GIRL POLKA
PETIT POLKA—(For class work)
PLAY TIME
POLKA CAPRICE
PUPPETS—(The dangling of arms throughout dance)
SLEEPING BEAUTY WALTZ
SUITE OF SIMPLE DANCES
SUITE OF SIMPLE FOLK DANCES
TITANIA—Simple toe solo

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Defense of Male Dancer

(*Continued from page* 15)

the dance, for that matter, as we know it today without the presence of the male dancer is, frankly, beyond our comprehension. Throughout ballet history, it is because of the lack of the masculine that we have had so many "fluttery," silly and meaningless ballets. What would *Les Sylphides* be without the masculine element? It would merely be another "butterfly-festival." The presence of the male gives strength and dimension, color and stability. What a flimsy creation it would appear without him. And the figure of the Rose in *Le Spectre de la Rose.* If only those who disdainfully lift their eyebrows would stop to consider that the masculine figure not only gives the ballet a definite meaning but affords the spectator a perfect understanding of the dream-haunted character of the Young Girl. What would the adagio be without the romantic object of that dream? Remember the last leap through the window; or the convulsing gyrations of the Slave in *Scheherezade;* or the final movement of Massine's *Choreartium.*

These things should remind us that the male dancer is certainly not the effeminate creature he is popularly supposed to be! *Any dancing which is effeminate is bad dancing!* We do not think of the football player in those terms. Yet the dancer must train to a far greater extent. *He* must disguise *his* strength. It is one of the mechanics of his art. But this is no excuse. The virility and strength of a first rate male dancer is thoroughly obvious to any amateur of the ballet! Perhaps then the romantic subject matter of so many ballets and the colorful and often ornate costuming of the male has put the dancer in the wrong light. Yet we do not think of the actor or the singer who is decked in elaborate and romantic period costumes as effeminate! It has always seemed rather incongruous that so many people who make such a poor showing in the manly every-day business of coping with the social and economic problems which swirl about them should demand absolute masculinity where art is concerned. Especially so in the case of the dance. And always on the mere *assumption* that art, because it *is* art, is unmanly. Nonsense, I say! Such beliefs can only be born of mediocrity.

In America today, however, that prejudice is slowly dying. The male dancer is coming to the fore with a vengeance. The reasons are fairly obvious. Dancers of all lands have appeared in America. Men dancers as well as women. Shan-Kar with his dances of the East, Nimura, Massine, Lichine, Shabelevsky and dozens of others.

And today men, as dancers, are definitely on the map. Ted Shawn recently gave five highly successful concerts at the Majestic Theatre in New York. The American Ballet, the Ballet Caravan, The Philadelphia Ballet and other well known dance organizations all have a wealth of excellent young masculine talent which is rapidly developing in the ranks of their respective companies. Dancing for men is an actuality throughout the world today.

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